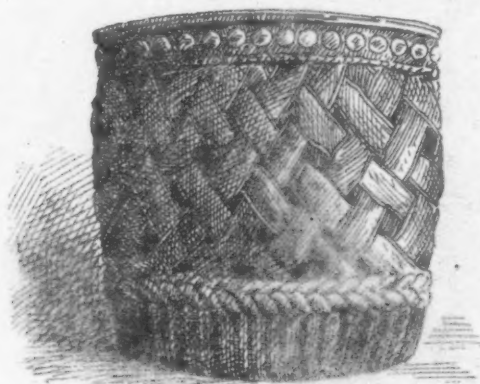


CARLOVINGIAN CARVED BONE.
FOUND AT READING.

The Reliquary
&
Illustrated Archæologist.

JANUARY, 1905.



Fent in Denton Church.

Fragmenta Antiquitatis in some
Sussex Churches.

SO interwoven in the actualities of their annals have been the Church and State of this country for a thousand years or more, that the one could hardly escape entanglement in any weighty events occurring to the other. Thus the Church has been involved in so many hard haps and hazards in the history of England, that the very fabrics and furnitures of ecclesiastical edifices, both great and small, all over the country, have become historical evidences of the events which effected the changed aspects they present.

I

Changes so radical, and accompanied in the near past with so much violence and destruction, that almost all alteration has been on the side of loss ; and loss, too, of much that is quite irreparable. So altered in aspect within are our ancient churches, that their aforetime priests and deacons, could they revisit the scenes of their mortal lives, would hold up their hands in horror to view the vicissitudes of their holy places ; to miss so much of what they had considered essential to worship.

What a radical difference in the appearance—and something more than appearance—of the interior of a church has been effected by the universal removal of the roods and their screens ; by the obliteration of the mural paintings which adorned the walls of probably every church, to the brightening of the whole internal aspect, and the enlightening of the unlettered rustics ! In an interior so entirely altered by such great changes as these, countless minor alterations would be the less lamented, though they could not pass unnoticed.

It would be an extremely instructive and interesting undertaking to restore the interior of but one ancient church to the aspect it presented in pre-Reformation days. There are a certain number of ancient churches in the country at present unused, from various circumstances, any one of which a committee of ecclesiologists could restore to its ancient aspect if half the money now spent on replacing ancient east-end windows with the costly modern flamboyant fenestral efforts of ambitious architects were devoted to this object. Fees of visitors would in all probability produce no inconsiderable sum if such a project were carried out.

However, in spite of all the revolutions and robberies, reformations and restorations, there is fortunately, in many districts, scarcely a church, be it the smallest, remotest, and most unpromising in external aspect, that does not contain some one, or more, survivals sufficiently beautiful or interesting to have appealed to such conservative instincts as a rural "restorer" can be expected to possess, and thus to have escaped the usual fate of being broken up to mend a road, or chopped up to feed a fire. Particularly is this the case in the country of the South Downs. Here little villages and hamlets lie secluded and remote—some with no road through them—in some "den" or little valley leading into the heart of the hills off one of the alluvial valleys, once estuaries of the sea which cut through the downs from south to north. Some of the villages lie in the more level

country along the foot of the downs; some as distant from them as where the greensand adjoins the chalk. But all these villages have their little ancient churches, mostly of Norman, some of pre-Conquest date. In all of these edifices is some relic of the past of beauty, of interest, or of both. It is the object of this article to draw attention to, and give examples of, some of the various "fragmenta antiquitatis" which are to be met with

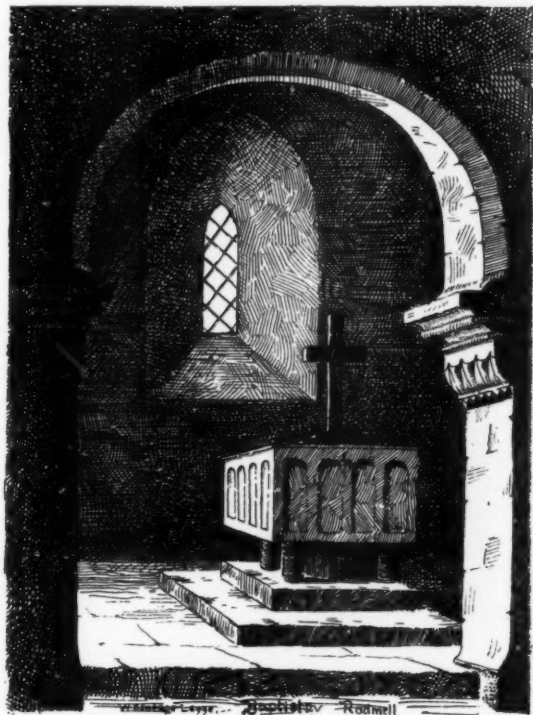


Fig. 1.

in quite small and ordinary country churches, illustrating their ancient paintings, on the walls or in the windows; carvings in wood and stone; together with portions of their fabric not often seen to-day, such as the doorway and staircase to the rood-loft; and a baptistery of Norman date.

The village of *Rodmell* lies on the western bank of that flat green valley through which the Ouse winds sinuously to the sea. Its little church stands on the south side of the straggling street,

raising its shingled spire among the encircling elms. The building consists of a nave; chancel, with a south aisle to it, or a chapel perchance; a small south aisle into which the porch enters, to the west of which is that uncommon feature a baptistery (fig. 1). This is of Norman date, entered by a round-headed arch, and lighted by a small lancet window with a very large splay, in its west wall, and a trefoil-headed window in the south. It contains a rectangular font with round-headed panels in low relief round

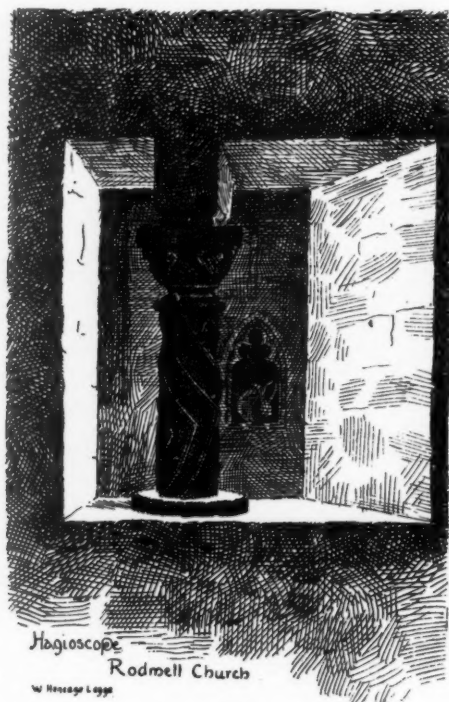


Fig. 2.

its sides, and is supported by a thick round pillar with four smaller ones under the angles. The chancel is entered by a round-headed arch, whose edge and soffit bears the billet and chevron moulding. It is not the original structure, but is an alteration—one cannot use the term “restoration”—from a narrow pointed arch, “heavily adorned,” as an older writer says, “with zig-zag ornaments and the diamond frette”; one would have thought a sufficiently unusual decoration for a pointed arch to

have ensured respect even in a restoration. Above this arch under the east gable of the nave is a small Early English window, flanked on a lower level by two circular windows, a very pleasing and ancient arrangement.

On the south side of the chancel arch is a rectangular hagioscope



Fig. 3.—Stained Glass in Rodmell Church.

having a central cylindrical column of black Sussex marble with Norman spiral fluting and a capital with foliation at the angles (fig. 2). The chancel and its aisle are separated by two Early English arches, with a central low and massive pier.

The nave is separated from the south aisle by two Norman arches, with a central circular pier having sculptured heads and

foliage at the angles of its square abacus. The east window of the chancel is Modern Perpendicular, an exact facsimile of a window in the east wall of the north chapel in Ringmer church. It is flanked by two recesses with chevroned arches; and below the southern of these is the aumbry, having a cinquefoiled head, and a shelf. The piscina is a plain Norman recess.

Between the south aisle and the chancel aisle is a portion of the old carved wooden screen, of Decorated date. In the north wall of the chancel towards the east is a tiny Norman window with a very large splay, now opening into the vestry. In the west wall of the vestry is a small window with a quarry of ancient glass. It is a figure of Christ on the cross, the ends of which are upheld by the hands of the Father, a representation the Italians call a "Trinità" (fig. 3).¹ It is but a fragment of some larger window, but small though it is, it is complete as to its central figure.

The form of Christ measures $5\frac{1}{4}$ ins. in length and $4\frac{1}{2}$ ins. across the extended arms. The hair, bound by a fillet, is in wavy locks, and the beard divided. Part only of the figure of the Father appears—the right hand and sleeved arm. Above the upper limb of the cross are portions of large sweeping feathers, as of a wing. Below, on the right, are seen the tips of overlapping feathers. The colouring is in pale shades of amber and maroon; the former tinting the loin cloth, feathers, and head; the latter the outlines and the ornamental band which loops up the mantle of the Father. This piece of glass is said to have come from an ancient chancel window in this church.

Nestling among trees under the lee of the high western downs lies the little church of *Preston*, near Brighton. Comprising nave, chancel, and small low tower, it is remarkable as having its windows all Early English lancets, three in the north and south walls both of chancel and nave, the east end being lighted by a triplet under one hood. There is a piscina in the south wall of the nave at its eastern part indicating a former altar of some sacred or sainted person. The chancel piscina has a trefoiled head and two drains. There is a noticeable point about this piscina in the fact that the moulding of the edge of its floor is of a typically Norman character, while the trefoiled head and its mouldings are of the Early English period in its later style. Actually contiguous on its western side is the first of three sedilia, its similar hood moulding being on the same level, while the hoods of the two

western are, as usual, on descending levels, as are their seats. The ancient font is of basin shape, on a rude stone cylinder, standing on a circular base like a mill-stone. The tower, little higher than the ridge of the nave, has two Early English windows in its western wall. Its arch and sub-arch are pointed with hollow chamfers. But the chief interest of this little church consists in



Painting on north wall of Preston Church, Sussex

vi Monage Legg del. 1900

Fig. 4.

the mural paintings, discovered on its walls about sixty years ago. The Martyrdom of Becket is depicted on the east wall of the nave and chancel arch; St. Margaret and St. Katherine; an ecclesiastic and a female figure; St. Michael; and Thomas Didymus. On the north wall of the nave is the Last Supper; the Nativity (the middle and main subject); and below, the three Kings "dona ferentes" (fig. 4). These paintings are more complete and in better

preservation than most examples of such interesting remains. Their original tints have doubtless faded, for now they show dark outlines, and a dull red-brown colour in such parts as are filled in. They are probably contemporary with the Early English windows of early thirteenth century date.

High upon the hilly land, once the confine of the sea, that looks out over the flat tract of country in which the ancient town of Rye stands silent and solitary, is the little village of *Playden*. Its church (dedicated to St. Thomas) points upwards with the shingled spire that crowns its central tower.

It is an ancient structure, presenting features attributable to its Norman origin, which confirm Domesday's mention of it. Possibly it is a successor to a previous Saxon church, for Playden was one of the Confessor's manors, and as the possession of so religious a ruler, in all probability was endowed by him with chapel or church.

To-day the edifice consists of chancel, nave, with the tower between the two, and north and south aisles. It is in the arcades between the nave and aisles that the Norman features of the church are chiefly seen, the three easternmost arches being round-headed, the pointed arch to the west on each side representing an extension of the building in the Early English period. The Norman window at the west end of the north aisle is doubtless a re-insertion, having been preserved at the time of the enlargement of the church after the pulling down of the west wall of the nave and the north aisle, in one of which it was an original feature. Both the north and south doors are also of the Norman period. The clerestory is lighted by four circular windows, two on each side. The four tower arches are pointed, of Early English character, and probably part of the thirteenth century re-edification and enlargement which effected the changes at the other end of the church to which we have alluded. The chancel east window is of the Perpendicular style (two-thirds blocked with an erection of upholstery), and its north and south windows are of the same character, as are also those of the south aisle and the west end, with the exception of the ancient round-headed one already mentioned. North and south of the tower, where the transepts would be in a cruciform church, are the east ends of the aisles, chapels as they might be called were they of sufficient size or interest. That on the north is the vestry, the arch between it and the tower having a carved wooden screen of Gothic tracery (fig. 5). From the large

size and heavy character of the top mouldings, I should imagine it was once the rood screen, standing between the nave and chancel. Its tracery is in the Decorated style, and is apparently of local manufacture, being neither well-drawn nor carved.

On the east side of the valley of the Ouse lies, in its little "den" or combe, once a creek of the main estuary, the village of *Denton*, hardly larger than a hamlet. With the high downs closely surrounding and trees embowering it, when the sun shines bright upon the old grey flint walls and the red-tiled roofs of its

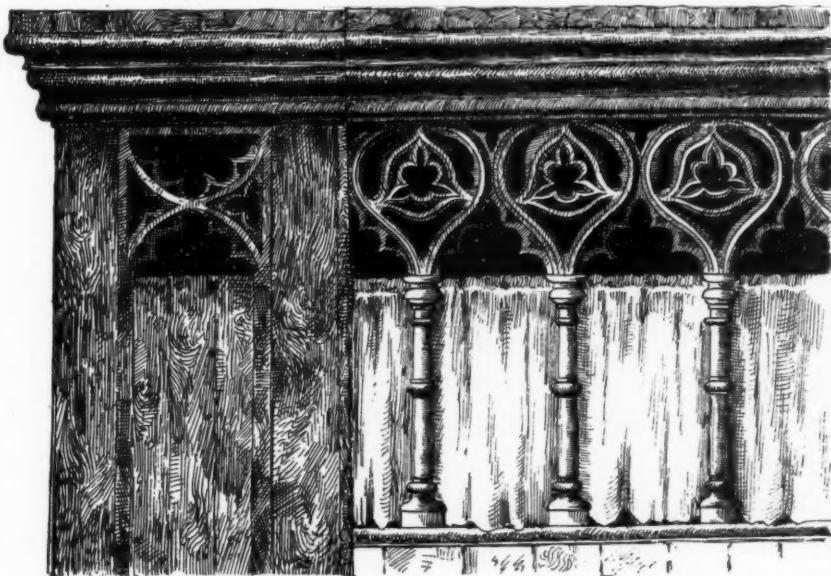


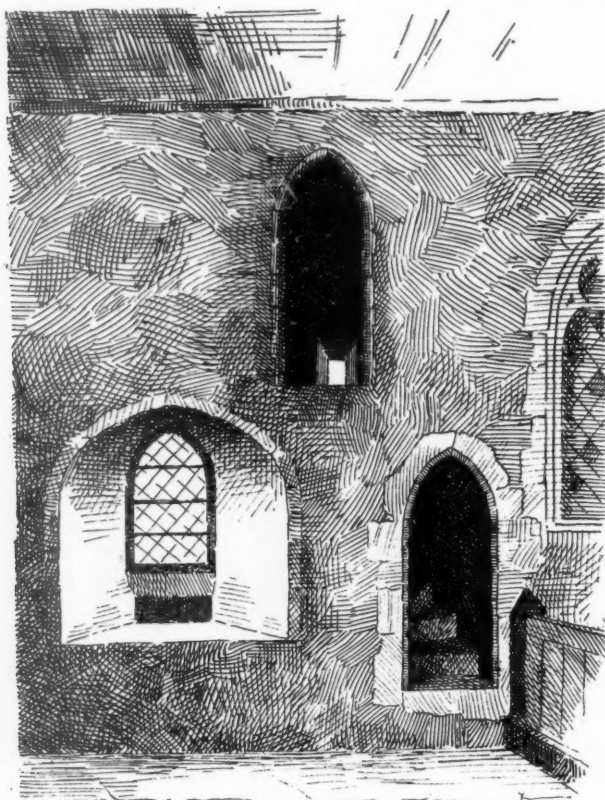
Fig. 5.—Screen in Playden Church, Sussex.

cottages, farm-house, and barns, it looks a pleasant and primitive little place.

Although an ancient habitation and a name, neither the village nor its church are mentioned in Domesday, but an earlier record of its name occurs in a Saxon document which tells of a dispute, in the year 801, between Coenulph the Mercian King, and Wethunus, Bishop of Selsea, the king claiming Denton on behalf of the monastery of Baedyngham from the bishop, who held it as an appanage to his see.

The church stands on the slope on the north side of the "den,"

and is a most unpretentious edifice. Nevertheless, it has several features of antiquity and interest, albeit historian Horsfield says "it contains nothing worthy of notice if we except the font." There is much virtue in that "if." The building consists of nave and chancel in a continuous undivided line, with a small bell turret



Denton Church

stairway to Rood loft, & 'leper window.'

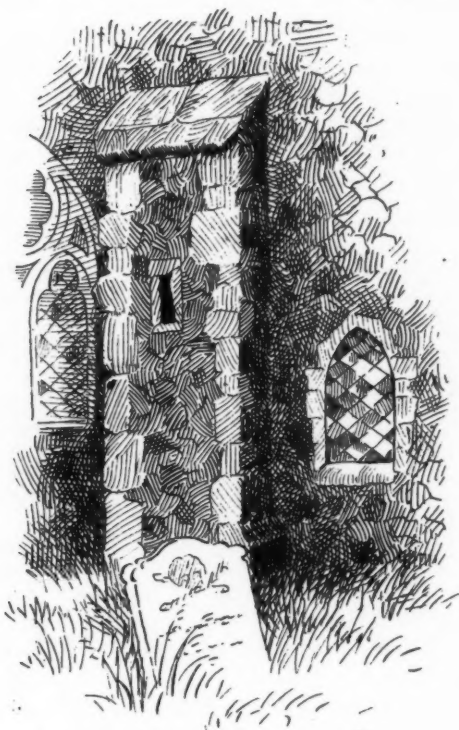
W Henric Legge.

Fig. 6.

at the west end. Anciently a rood and rood-loft, with doubtless a screen below, effected the usual, and in the Roman Church essential, division between clerical and lay portions of the edifice.

It is lighted by a variety of windows, a Decorated one at the east end, and in the west portion of the south wall, which has in

addition a very good specimen of a low side-window ; while in the north wall are a Decorated and an Early English light. The entrance to the church is on the south side ; the north door, as so usually the case, is blocked up. On the north side of the chancel is a low plain fourteenth century nameless "founders tomb," so called. In the south wall is a piscina under a pedimented and



v side-window & Windowed buttress

W Henneage Legge

• Denton Church

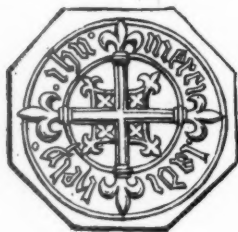
Fig. 7.

pinnacled canopy. Near it is a sedile under an ogee crocketed head, with slender round nook-shafts at the sides.

In the south wall is a very interesting feature of the church, namely, the doorway and staircase in the body of the wall which once led up to the rood-loft (fig. 6). This stairway is lighted by a small glazed opening in a buttress, which serves at once as a support to the wall and as an addition to its thickness in order to

accommodate the staircase (fig. 7). The staples of the door still remain *in situ*. At the west end of the church stands a curious ancient font, of Early Norman, if not of Saxon, date. It is shaped somewhat like a barrel, broad and low. Around the upper part of it is a band of pellets; below this is a space covered with interlacing bands, while beneath is a band of double cable or plait (see p. 1). Farther west, in the floor, lies an ancient sepulchral slab, whose nearly worn-out inscription in Lombardic lettering reads, "Hic jacet Willelmus de irby Millio CCCLXVIII" (1368). It formerly lay at the other end of the church, where it was at least free from the attrition of the bell-ringers' feet.

On the very margin of the marsh, or saline swamp as it must then have been, arose ages ago the hamlet of *Tarring* called *Neville* to distinguish it from another Tarring in the west of Sussex,



Medallion on old bell at Tarring Neville.

W Henage Legge

Fig. 8.



Fig. 9.

Medallion on Old Bell at Tarring Neville.

where Becket once abode, and figs so flourish, descendants of those he planted. Rather treeless and void of the verdure of hedgerows, the little village lies at the foot of the well-cultivated downs, open to every wind that blows and every gleam of sunshine, from the rising of the sun unto the going down of the same. Its tiny church is the only building of interest in it, but a more unpretentious edifice could hardly be imagined. It consists of chancel and nave, a small south aisle, and a squat square tower, which contrasts strongly with the round tower and pointed octagonal spire of Piddinghoe, standing on its "hoe" or heel of land, pushed out into the valley across the opposite side of the river which flows between the two villages. This church is mainly Early English in style, the chancel arch being of that date. On the east side of this arch, at its spring, may be seen the mortices which once received the rood-beam. In the north wall of this chancel are two Early English windows,

of lancet form, paired ; and one single, in the same style. On the south side a similar arrangement exists, the most western of these lights having probably been a low side-window. In this wall is the piscina ; in that opposite is the aumbry, a rectangular opening extending through the whole thickness of the wall, a grating covering its external opening. Between the nave and the aisle are two massive cylindrical piers without abaci, from which arise two pointed arches. At the east end of the aisle is a Perpendicular window, under which stands the church chest, an antique coffer, heavily clamped with iron. Near by, in the south wall, is a blocked Early English window, invisible outside, so overcast is the wall with stucco, which very probably effectually hides other ancient features of the church. Near the south door is the polygonal font, engaged to the wall ; a somewhat unusual arrangement. The tower, at the west end, is crowned by a low pyramidal roof. No stairway leads into the belfry wherein hangs its ancient solitary bell. This is of pre-Reformation date and has the intricate monogram of its founder, John Tonne, and a medallion of the Crucifixion (figs. 8 and 9), and various "stops." By means of a ladder, taken from a neighbouring farmyard, I effected an entry into the belfry and took a cast of the medallion, from which the accompanying drawing is made of this most interesting feature of the church fabric or furniture ; a feature, too, of a by-no-means frequent occurrence.

Such a list of the relics of antiquity as these to which attention has been thus drawn might be extended to a long catalogue. These are taken from but a small corner of a county, and represent but a portion even of that, and yet they are not without some interest for us to-day, both for their intrinsic qualities, and also as bringing to our knowledge or recollection times long passed away.

W. HENEAGE LEGGE.

Money Boxes and Thrift Boxes, CONSIDERED IN REFERENCE TO THE ORIGIN AND EVOLUTION OF BANKING.

THE child's money box of the present day does not appeal to the imagination of the antiquary very strongly. Its serious "occupation" has practically gone, thanks to the Post Office Savings Bank; the materials of which it is composed have largely changed, and for the worse; its form and design, formerly so significant, have now become meaningless and often ridiculous. In short, the modern money box is only interesting as a survival of its important ancestor, as a typical illustration of the theory of devolution, and as a mere item in the host of modern rubbish turned out by the cheap manufacturing firms of Germany and America.

At one time money boxes occupied a high position in the early growth of our commercial and financial development, and I am inclined to think that the money box was, in fact, the earliest idea of a *Bank*, properly so called; and it is in connection with this view of the subject that this short paper has been written.

Previous papers have, so far as I have been able to ascertain, dealt with money boxes only from an archæological point of view, or as interesting instances of the various forms of pottery of different makers and periods, the old money boxes being usually made of some kind of pottery or china-ware, glazed or otherwise, as we shall briefly notice.

Now, first of all, What is a money box, and what is the reason of its existence?

Briefly, it is a receptacle of a capacity ranging usually from one-fourth of a pint to, say, a quart; of various forms and designs, and made, as already stated, of some sort of earthenware. The only opening to this receptacle was a slot capable of the passing of the current small coinage of the country to which the money box belonged. This is an interesting point, for I find that whereas

modern English and French money boxes are made to admit the pennies of those countries, the German boxes will only admit the small nickel pieces of Germany, and will not admit the English or French penny.

The coins being deposited in the money box could not be withdrawn without breaking the box (although, I believe, the modern boy has discovered a way of abstracting the necessary coin by means of the blade of a pocket knife). This, however, is a recent discovery.

I have mentioned this because I think that here we have a very important reason for the existence of the money box and the instinct of thrift which brought it into existence.



a Fig. 1. b
(a) Money Box. Roman type. (Lucerne.)
(b) A Roman Money Box. Slot below. (Suffolk.)

The motive, I consider, was this : that it prompted the saving, or putting on one side, of small sums and small coins, and at the same time placed a check upon the taking out of such small sums.

The box was broken, and therefore destroyed, in order to obtain the contents. Man is naturally opposed to destroying his own property, and would doubtless hesitate and think the matter over, with the result that, in most cases, he would decide that after all he would try and do without the money he wanted until the box was quite full. This salutary check upon the depositor of the money would naturally encourage thrift, and benefit the man eventually.

I will here anticipate my subject by comparing the principle

of the money box with the rules of savings banks. In the case of the latter, money can be deposited in small sums at any time, but notice is required to withdraw the same. In other words, the depositor is bound by law to have time to think it over, which often results in converting rash thoughts of extravagance into those of carefulness and of a provident character.

In short, this provision of the Savings Bank Act would appear to have been suggested by the same idea which prompted the construction of the money box.

Let us now glance at the early history of what has resulted in our present financial system.

I think it is generally admitted that the Romans were practically



Fig. 2.—Money Boxes in form of Heads. Glazed Ware. (Glasgow.)

the inventors of banking and money-changing. About 264 to 250 B.C. we read of the *Argentarii*, or money-changers, with their tables, trays, and bags, the latter inscribed with the amounts contained therein. These money-changers correspond to the Lombards and the Florentine financiers in some respects, also to those occupants of the Temple whose tables were overthrown by Christ, as recorded in the New Testament.

An interesting feature about these men is that they appear to have been authorised by the State, and when any one of them failed to continue his business, the bench or "Banco" upon which he transacted his business (our word bank; the bank's counter is the modern "banco" or bench) was broken, *i.e.*, ruptus! Hence our modern word bankrupt.

Of course, no one would transact business with a man whose "banco" or bench was broken.

About 86 B.C. forgery became prevalent in Rome, and the State interfered. We find a modern instance of this in the State taking



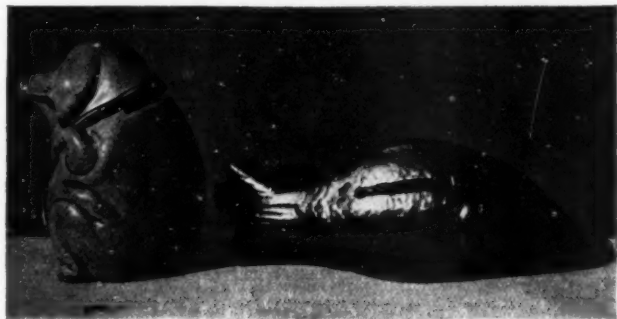
a (Suffolk).

b (Lucerne).

Fig. 3.—Pig Money Boxes of Glazed Ware.

up the Savings Bank question in 1817, and of the Post Office Savings Bank Act of 1861.

It is somewhat curious to find that, although money-changing



a

b

Fig. 4.—Money Boxes of Glazed Ware. Pig and Fish. (St. Malo.)

is so old, it did not become associated with banking for a long time. Previous to 1640, money and valuables, in this country, were deposited for safe custody in the Tower of London or at the Mint, but from that date banking really began.

It is significant, too, that these early banks were really savings banks, though not for the small savings of the poor and thrifty !

The old banking houses of Amsterdam and Hamburg were merely safe deposit banks, where charges were made for such custody, and where also no claim for the deposit was sometimes ever made by the owner. Such unclaimed wealth—corresponding to the unclaimed deposits of modern banks—resulted in great fortunes to these old bankers.

We may, I venture to think, conclude that these early banks were for the wealth of the rich, and that the money box was the primitive savings bank of the thrifty poor.

We may now briefly examine the etymology of this word money-

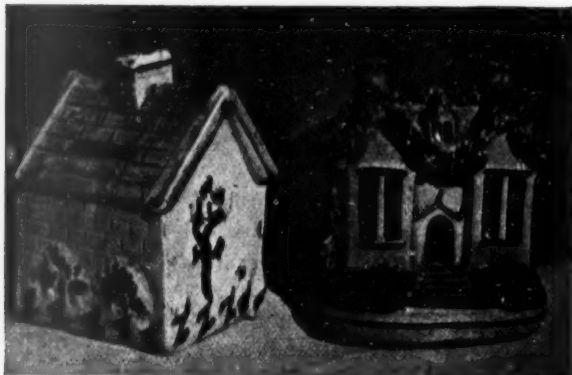


Fig. 5.—House Money Boxes of China. Eighteenth Century.

box (and thrift-box), and we find that the Italian word *boccia*, a bud, signifies that which is closed, and that the Saxon *bugan* means to bend.

Now to box is to fight with closed hands, and boxing time at Christmas was originally a time of hand-gripping, which has become degraded into "tipping," so that now a Christmas box is a money gift and not, as it once was, a hearty shaking of hands.

On the other hand, these money boxes were also used for collecting money for enjoying a good time at Christmas, and these, again, were called Christmas boxes.

In "Sally in our Alley" we read :—

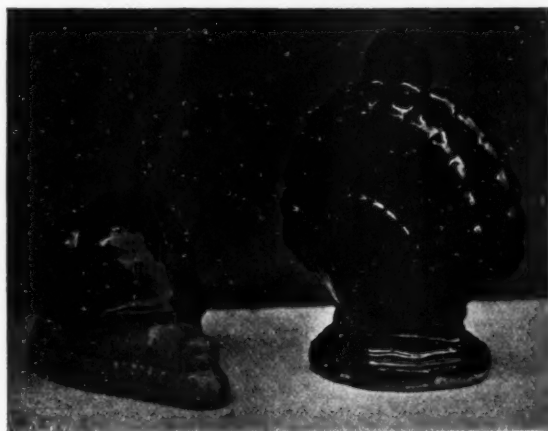
"When Christmas comes about again,
Oh! then I shall have money;
I'll hoard it up, and box and all,
I'll give it to my honey."

And in Swift's Journal to Stella, December 24th, 1711 :—

"I gave Patrick half-a-crown for his Christmas box, on condition he would be good, and he came home drunk at midnight."

It is also recorded that Christmas boxes were placed in the halls of old mansions to receive contributions for the servants.

As regards the origin and antiquity of the money box, and what suggested it as a receptacle for coins, practically nothing is known very definitely, and probably never will be. One thing is certain ; no money boxes existed in countries before the adoption of a coin currency, and, as the Lydians are said to have been the first to use coins, they *may* have been the first to use money



a Fig. 6. b

(a) Snail Money Box. Glazed Ware. (Lucerne.)

(b) Pecten Shell Money Box. Glazed Ware. (Lucerne.)

boxes. So far as we are aware, the oldest money boxes are Roman, and they have been described. Among others, old John Aubrey, the Wiltshire antiquary, writing about A.D. 1650, describes a find of Roman coins :—

"Among the rest was a earthen pot of the colour of a crucible, and of the shape of a prentice's Christmas box, with a slit in it, containing about a quart, which was near full of money."

Such Roman boxes of coins have been recorded from many localities, and a description exists of a money box of the Roman period, in the Cairo Museum, in the form of a serpent having a slit which corresponds in size to the small-value Roman coin of the period to which it belongs.

Whether these very old money boxes were used as primitive banks, or whether they were used to place money in for a feast or festival, as in the case of our own early Christmas boxes, it is difficult to say, but in either case the method was the same, and we



Fig. 7.

Money Boxes made to resemble rolled pieces of Granite and Limestone. (Zurich.)

may take it as proved that these Roman money boxes were the types from which all subsequent money boxes have been evolved, and this leads us to a most interesting part of our subject, namely, the significance of the forms and designs of money boxes.



Fig. 8.

Modern Money Boxes. Cast in Metal. With lock and key. ("Made in Germany.")

According to Professor Ridgeway, upon the origin of currency, the earliest types of coins indicated the object or its value, or, as Aristotle states, "The stamp was put on the coin as an indication of value."

In other words, the coin became a symbol of the standard of

value, whether an ox or a tunny fish, much in the same way as our modern silver coinage is merely a token of value and not of real standard value in itself.



Fig. 9.—Japanese Puzzle Money Boxes of Wood. Inlaid.

It is interesting to note that this symbolism extends also to money boxes. The principal forms and designs may be described as follows :—A human head, a pig, a house, a fish, a hen sitting,



a Fig. 10. b
(a) Dog's Head Money Box. Glazed Ware.
(b) Sitting Hen Money Box. Painted Ware.

or a hen and chickens, forms of fruit, &c., which forms symbolise luck, security, fecundity, increase, &c., and all of which apply with much aptness to money.

The early Roman money boxes were simply round and pointed at the top (fig. 1 (b)).¹ In later types this form has become a head, of course of some local hero (fig. 2). I am inclined to think that the original type was also a head—and that of Zeus—and that the breaking of this box to obtain the coins symbolised the birth of Pallas Athene from the head of Zeus, liberated by the axe of Hephæstus.

The pig type (figs. 3 and 4 (a)) is particularly interesting, and also very common. Money boxes in the shape of pigs, of slip ware,



a Fig. 11. b
(a) Bird Whistle Money Box. Brown Ware. (Belgium.)
(b) Lantern Money Box. Brown Ware. (Belgium.)

of the sixteenth century, are fairly abundant in our museums, and the type survives more than any other, and the reason is not far to seek.

In all countries where swine were "grown" as a national industry, we find that small models of the pig are regarded as a luck charm. Who has not heard of the lucky pig? Ireland is a standing proof of this idea. There the pig is essentially the rentpayer, and where do you find the symbol of the lucky pig so common? Charm pigs of all sizes, in bog oak, Connemara marble, and metal are met with everywhere. So it is in many parts of Germany, and in Norway and Sweden, but I am not

¹ Fig. 1 (a) represents a direct descendant of the Roman money box, and is a fairly common form in countries formerly occupied by the Romans.

aware that the pig charm obtains in countries where the pig was not reared as an article of food.

I think that here we have an instance of symbolism in its most significant form. The pig, being a source of wealth, the giving of a pig, by symbol, would imply the conveyance to the receiver of that luck or good fortune which would bring him wealth—to wit, real pigs.

The money box in form of a pig, of which there are numerous forms, would imply luck or wealth to the owner.

The early importance of swine may be gathered from one fact



Fig. 12.
Three-decker Money Box. Glazed Ware.
Of the "Hen and Chickens" type. (? Lancashire.)

among others, that in the laying out of the parishes of the Wealden area of Surrey as mentioned in Domesday Book, each parish was allotted a certain extent of Swine land, or forest.

In Scotland a money box of whatever shape is called a "pirly pig," and I have read a Scotch fairy tale in which a boy hunts a wild boar, and, upon spearing it, the boar breaks up and quantities of coins fall out of it.

The houses, which were a rather favourite type of money boxes of the Georgian period (fig. 5), naturally symbolised the banking

houses,¹ whilst a hen sitting (fig. 10 (b)), or a hen and chickens (fig. 12), signified fecundity or increase, as also did the various forms of fruit. The fish, which I found as a money box type in Brittany (fig. 4 (b)), may possibly be referred to the early Christian symbol, whilst the pecten shell form may be associated with the pilgrim's scallop shell—a very possible solar symbol (fig. 6 (b)).

The form fig. 6 (a) represents the mollusc *Helix pomatia*, a choice article of food since the Roman period; hence its possible selection in this direction.

In Switzerland, where I found the pecten shell money box, I also came across a pig money box decorated with the Edelweiss, an interesting illustration of the grafting of one symbol upon another (fig. 3 (b)).

At Zurich I obtained a curious example of protective mimicry in money boxes.¹ They were made to resemble rounded pebbles of granite or limestone, and if placed with the slot downwards would not appeal to a thief as being of any value even though they might be full of money (fig. 7).

It is interesting to find the very widely spread bird whistle converted into a money box (fig. 11 (a)), and the practically unaccountable form fig. 11 (b), which represents a horn lantern (also a whistle). These are both old Belgian types.

In conclusion, we have only to refer to the meaningless forms of the paltry survivals of the money box. As already stated, the Savings Bank has taken its place, and its serious reason for existence has gone. A glance at any cheap bazaar will prove what I say better than I can say it. Upon these paltry specimens (figs. 8 and 10 (a)) of that which gave rise to our system of saving banks may well be written "Ichabod."

EDWARD LOVETT.

¹ The Japanese puzzle money boxes (fig. 9) are apparently suggested by our Georgian types.

The Neolithic Dwelling.

AMONG the various prehistoric antiquities which have recently excited so much popular interest and received so much attention from archaeologists, it must be confessed that the remains of human dwellings have not occupied a conspicuous place. Remains of this character have been much neglected. The traces of them which exist to-day may appear slight, and in some quarters, perhaps, there has been an unacknowledged hesitation in accepting the evidence they furnish. They are not objects which can be placed in a museum, and so the collector can afford to ignore them. Thus it has happened that, although such remains as these are among the most important data we have for the reconstruction of the story of very early times, it is extremely difficult to find reliable information upon the subject.

In the present article the writer proposes to bring together some of the more important facts which illustrate and explain this branch of prehistoric antiquities. He does not intend to treat the subject in an exhaustive or elaborately detailed manner; before such a work can be attempted many more facts must be collected; but he hopes that the present article may serve as a convenient introduction to a study which is specially attractive to those who are really desirous of understanding the prehistoric past.

Classification.—The neolithic dwellings of England may be conveniently divided into two classes, viz.: (I.) natural rock shelters and artificial excavations in rocks or in the earth; and (II.) dwellings which were largely if not entirely of a structural character. Many examples display a combination of these characteristics, and it is not easy to draw a sharp line of differentiation, but, generally speaking, this classification may be taken to comprise (1) those dwellings in which natural shelter is most largely utilised, and (2) those in which artificial construction predominates. The different forms exhibit an extremely interesting series of developments of the builder's art, but it may be doubted

whether the various stages can be considered to represent definite, regular, or successive periods of time. Nevertheless, the classification suggested above will be found convenient in describing the various dwellings to be dealt with.

I.—ROCK SHELTERS AND EXCAVATED CHAMBERS.

The fissured and weathered rocks on the south-east side of Castle Hill, Hastings, Sussex, are good examples of natural shelters which have been used as human dwellings for a very long period (fig. 1). Judging from the remains of implements, bones, shells, &c., discovered buried in sand in the crevices and on the ledges



Fig. 1.—Rock Shelters, Castle Hill, Hastings, Sussex.

of rock at this place from the year 1878¹ down to the present time, it is obvious that this was an inhabited site from neolithic to post-Roman times. That the natural shelter of these rock-fissures was augmented by some kind of artificial roofing, &c., can hardly be doubted by anyone who examines the site, but no traces of such additions remain, nor could they be expected to be found in a rock which weathers with such rapidity as this. All the evidence which proves that these rocks were used as sites of human residence has been found in the sandy soil, and one can only speculate as to how they may have been adapted and modified to serve as shelters for man.

¹ First found by Mr. R. Garraway Rice, F.S.A.

The rock shelters at Oldbury, Ightham, however, which are situated in the centre of a district remarkable for its prehistoric antiquities, are of particular interest from the fact that there is in connection with them a roughly hewn chamber cut in the rock and approached by a low, small entrance. In the accompanying illustration (fig. 2) the rock shelter is shown, whilst the entrance to the excavated chamber is partially covered by the figure of Mr. Benjamin Harrison, a worker whose long-continued researches in and around his native village have been attended with interesting and valuable results. Apart from the so-called "colithic implements"



Fig. 2.—Rock Shelters, Oldbury, Ightham, Kent.

about which opinions differ, Mr. Harrison, who has been a most industrious and patient collector of palæolithic and neolithic implements of undoubted authenticity, has found near this rock shelter numerous evidences of the neolithic as well as the palæolithic period. The chamber, which measures 6 ft. 6 ins. by about 6 ft. and is about 4 ft. high, has apparently been formed by removing part of the sandstone at a place where it is less hard than usual. From the top of the entrance a horizontal fissure has developed by the more rapid weathering of the softer stone, but the rock immediately above is very hard. Another stratum

of soft stone extends from the level of the chamber floor in a practically parallel direction to that already described, and it is certain that these two soft strata greatly facilitated the work of excavating the chamber. The shape of the chamber is irregular, but roughly approaches a cubical form. Its walls have been rendered more or less smooth, and its angular projections have been modified; and, although the space is distinctly limited, there is sufficient room for two persons to find shelter within it, and, indeed, it is still used by tramps as an occasional place for passing the night.

In districts where neolithic implements abound, and where rocks suitable for shelters do not occur, it may be inferred that human dwellings were constructed of such materials as were available and by means of such tools as were then in existence. Under these conditions we find that, in addition to the regular surface huts, which are about to be dealt with in the next section, advantage was taken of such steep hillsides as would form shelters from the cold winds of the north and east by constructing the dwellings in the most convenient, most sheltered, and most completely drained places. Several such hut floors, usually occurring in pairs and associated with flint chips and flakes, and other indications of a more or less settled neolithic population, have been observed at Croham Hurst, near Croydon. Indeed, the chief, if not the entire, evidence for the neolithic age of the hut floors rests upon the associated flint work, and although the present writer has cut sections through several examples of hut floors at this place, no other actual or positive proof of their neolithic age was found. At the same time, it is only fair to say that no evidence was discovered which pointed to a later date; and, judging from floors of indubitable neolithic age in neighbouring districts, and from points of similarity in size, shape, and arrangement, it seems extremely probable that they mark the sites of neolithic dwellings. If so, they furnish a very interesting parallel to the partly natural and partly artificial shelters at Oldbury Camp.

II.—HUTS AND ROOFED STRUCTURES.

The floors of regular neolithic huts were usually circular or approximately so, but sometimes they were oval. As they exist to-day they may be described generally as circular, dish-like depressions, often furnished with a low central mound and with a break or flattened space in the annular earthen mound by which they were enclosed. On ground which has never been subjected to the levelling influences of agriculture there are many hut floors still

remaining, and when once their form is understood it is quite easy to identify them, although the depressions and encircling mounds are far too slight, generally speaking, to be capable of being photographically recorded. The general structure of the surface hut may be best understood, perhaps, by means of theoretical or conjectural diagrams. In fig. 3 an attempt has been made to illustrate, by means of a section through a typical Hayes Common hut, the probable method of the construction of the roof, the origin of the central mound, and the purpose of the encircling mound. The tree there shown is supposed to have been uprooted elsewhere and only temporarily placed in the centre of the floor, because the pebbly beds at Hayes Common are too dry and poor to support trees of large size. There can be no doubt that the dry character of this site, and also the proximity of a stream of water, were two circum-

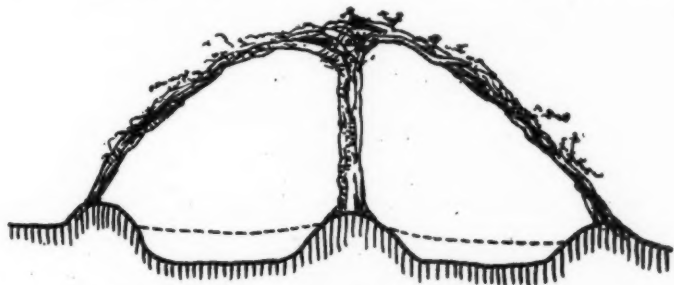


Fig. 3.—Diagram showing probable form of one of the Huts at Hayes Common, Kent. Diameter, about 15 ft.

stances which induced the neolithic people to make their dwellings in this neighbourhood, and other similar dry, open, and pleasant situations in Kent and Surrey. The encircling mound of earth was doubtless intended to keep out the rain which fell on and around the hut. The dotted line in the figure shows the position of the present surface of the ground. The floor of the hut was originally cut about 1 ft. 6 ins. or 2 ft. below the surface in order, apparently, that the removed earth might be employed in making a kind of low wall or bank of earth round the dwelling for the purpose just stated. In the case of the smaller huts of a diameter of 10 ft. or less, the lowering of the floor level would have the special additional advantage of increasing the head-room and capacity of the hut.

In very dry, sandy soils we find evidences of dwellings of deeper type justifying the term "pit-dwelling," which is often inaccurately

applied to hut floors on the surface of the ground. In figs. 4 and 5 a section and suggested reconstruction are shown of one of the numerous examples of this kind of dwelling still remaining at Rose Wood, Ightham, Kent. There is one very perfect example of this type at West Wickham Common. These dwellings so deep in the ground could have been constructed only in very dry soil,

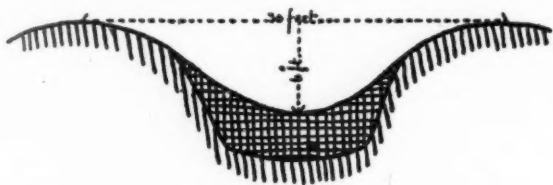


Fig. 4.—Section of "Pit-dwelling" at Rose Wood, Ightham, Kent.

but they would offer the advantages of warmth and shelter during the winter, and if the slightly convex roof shown in the illustration was the form of covering actually employed, they would have the further advantage of being almost invisible at a little distance away.

When neolithic dwellings were constructed in a soil which was not sufficiently dry, elaborate means were taken to ensure

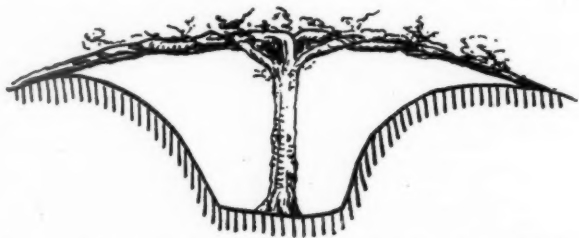


Fig. 5.—Suggested reconstruction of "Pit-dwelling" at Rose Wood, Ightham, Kent.

sufficient drainage. An interesting example of this, constructed in a bed of clay at Eggardun, Dorset, in reference to which Dr. H. Colley March, F.S.A.,¹ writes :—" Had the pit been excavated in a bed of chalk, and rain that got in through the roof of rushes or boughs would have sunk away. But dug as it was in the stiff clay that capped the hill, water would quickly have 'ponded.' The loose aggregate of coarse flint was a perfect provision for drainage,

¹ *Proceedings of the Society of Antiquaries of London*, 2nd series, vol. xviii., pp. 259-260.

by which the carpet of heather or bracken was kept dry." The accompanying diagram (fig. 6) indicates the position of this bed of flints in the floor of the dwelling.

The construction of the roof is a subject upon which we possess very little, if any, direct evidence. Judging from the deposit of earth overlying the original hut floors, it might be inferred that over the wooden covering made of interlaced boughs, &c., there was a thin covering of earth, but the obvious objections to this method are many. In the first place, it would be impossible or very difficult to keep an earthen covering all over the hut unless the framework of boughs were first thatched, and if the roof were carefully thatched such an external earthen covering would seem to be unnecessary. Another difficulty arises from the great weight of even a thin stratum of earth, or even of turfs, as has been

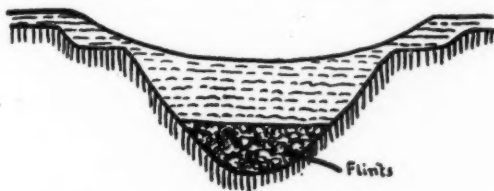


Fig. 6.—Section of "Pit-dwelling" at Eggardun, Dorset.

(A Sketch from the figure given by Dr. Colley March, F.S.A.)

suggested by a recent writer,¹ and the impossibility of supporting it without a fairly substantial framework of timber.

Without any intention of assuming a dogmatic attitude in reference to this question, especially as the chances of settling it by direct evidence are somewhat remote, I am bound to say I see no reason to think that the neolithic dwelling of the kind which once existed at Hayes ever had a covering of turfs. Roofs formed of branches of trees, thatched with heather or even grass, seem by far the most probable species of covering which would be employed by neolithic man. One might suppose that the top of the roof would be still further protected by skins of animals or rough matting.

The absence of traces of fires within the limits of the huts is noteworthy, and suggests that the structure was of such an inflammable character that it was necessary to keep the fire away from the hut.

It is somewhat remarkable that so few traces of man's handiwork are found on the floors of these ancient dwellings. So far as the present

¹ Dr. B. C. A. Windle, *Remains of the Prehistoric Age in England*, p. 258.

writer's researches at Hayes Common and other places show, the only objects found have been flint implements, mainly in the form of flakes, together with waste chips and cores of flint. All the flint employed at Hayes Common has been of excellent quality, and such as could have been procured from the chalk which is exposed on the side of the valley lying to the south of the common. It may be inferred that any other implements that were left on the hut floors by neolithic man were made of perishable materials, such as horn, bone, or wood, and so no trace of them has survived. In many of the hut floors the writer found a group of about a dozen

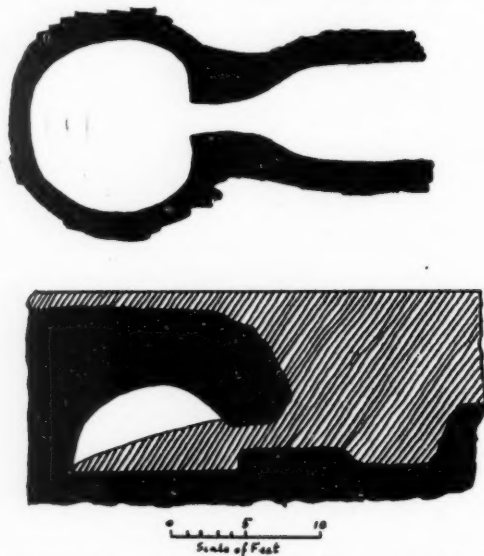


Fig. 7.—Plan and Section of one of the Chambers at Waddon, Surrey.
(Black indicates unmoved sand : shading indicates moved sand.)

of the largest pebbles which are found in the pebble-beds at Hayes. These were probably intended to be used as hammers perhaps for breaking up bones for the sake of the marrow. None of these large stones bore traces of fire.

SUGGESTED RECONSTRUCTION OF DWELLINGS.

It is felt that some reasons ought to be given in support of the suggested reconstructions of the dwellings as indicated above. Although, generally speaking, they may be described as plausible, they could not, without additional and corroborative evidence, be considered conclusive. As a matter of fact, the reconstructions

indicated in these diagrams were worked out by the present writer, after careful study, some years ago, but it was not until the year 1902 that evidence of an entirely confirmatory character was available. In that year, however, three extremely important and interesting bee-hive shaped chambers, excavated several feet under ground in a bed of hard sand, were discovered at Waddon, near Croydon (fig. 7). A careful and thorough examination of these chambers tended to show that they were of the neolithic age, and constructed primarily for sepulchral purposes, although they had been used subsequently as dwellings. As far as the present subject is concerned, however, the most important fact discovered was that the



Fig. 8.—Entrance to one of the Waddon Chambers, seen from the inside of the Chamber.

size and shape of their floors, together with the small entrance doorway, were exactly identical with those of the neolithic huts found on the surface of the ground. They may be taken, therefore, as copies of the actual dwelling houses then in vogue. The idea of making the house for the dead practically of the same shape as the house for the living seems to have been universal in ancient times, and in the bee-hive shaped roofs of the Waddon chambers, cut in the hard sand, we see a durable copy of the ordinary hut built on the surface of the ground, with its covering of interlaced boughs, benders, and basket-work, and in the small opening (fig. 8) by which the underground chamber was entered

from the lateral passage we see probably an exact imitation of the doorway of a neolithic habitation. This, judging from those of the sepulchral chambers, was oval in form so as to allow of the easy passage of a human body in or out of the hut, but with no superfluous space for unwelcome draughts or excessive ventilation.

Associated with the surface hut floors of the character already described are small circular depressions 4 ft., or even less, in diameter, and without any definite enclosing mound. Indeed, it is pretty certain that the earth removed in making the pit was scattered over the surrounding surface, and not carefully arranged round the edge of the pit as in the case of the floors of huts or dwellings.

An examination of the deposits which cover the bottoms of these depressions is sufficient to show unmistakably that they are hearths upon which extensive and long-continued fires have been kept burn-

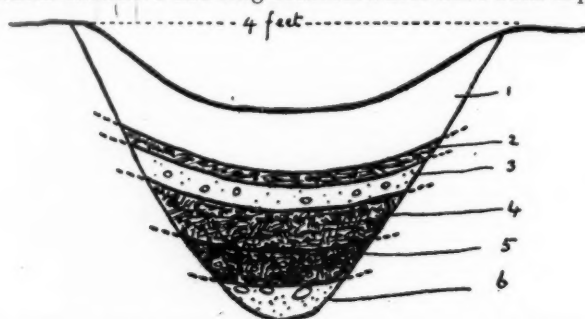


Fig. 9.—Section cut through one of the Cooking Hearths at Hayes Common.

ing. Successive layers of black earth, containing fragments of charred wood and stones reddened by fire point, perhaps, to separate periods of activity (see fig. 9).

Many of the hut circles at Hayes Common, which, as a general rule, do not contain evidences of a fire, have a cooking hearth within an easy distance from them. Fig. 10 shows a group of such floors and cooking hearths. The probability is that the materials of which the hut roof was constructed were of an inflammable nature, and therefore the fire had to be made at some little distance from it. The Stone Age fire in some parts of the country, such for example as at Prah Sands, Cornwall,¹ was apparently made by first putting some large stones near together and placing branches of wood over them, the purpose of the stones being to keep the fuel away from the ground and so allow the air ready access to it.

¹ *Quarterly Journal of the Geological Society*, vol. lx., pp. 106-110.

At Hayes Common, where many excellent examples of cooking hearths remain, the simplest method of accomplishing this was by making a cavity in the ground about 3 ft. or 4 ft. in diameter, and by placing across it the boughs of wood which were to serve as fuel. Judging from the evidences which remain, large boughs were used for this purpose, and the firing was continued for a sufficiently long period to make the ground very hot, so that the entire body of an animal, such as a sheep, pig, or small deer, might be cooked by being first covered with clay and then buried amongst the hot stones and embers (see fig. 11). This primitive method of cookery, which is still employed by some savage tribes, and was, until lately, in use for cooking hedgehogs in country districts in

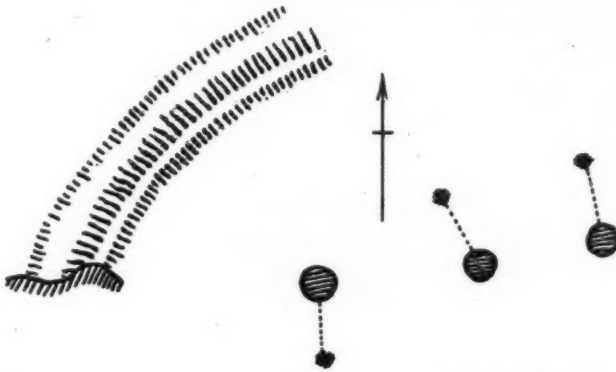


Fig. 10.—Plan of group of Hut Floors and associated Cooking Hearths,
Hayes Common.

England, is said to afford the most effectual means of thorough cooking and of retaining the juices and flavour of animal food.

SITUATION OF THE NEOLITHIC DWELLING.

A good deal of confusion has been caused in the popular mind upon this point by several fanciful and entirely erroneous statements which have appeared in print. It has again and again been said that the neolithic people were "hill-folk," inhabiting high ground, and in many ways analagous to the hill tribes of India. Now, that there are evidences of neolithic man on some of the high grounds of England, such as the North and South Downs of Kent, Surrey, Sussex, Dorset, &c., is a well-known fact; but to infer from this that the neolithic people of England were entirely or largely hill-dwellers is, in the opinion of the present writer, unwarrantable,

and certainly not supported by the archæological evidence. Common-sense points to the river banks and the sea-shore as the natural homes of men who possessed only an elementary system of husbandry, and who, in consequence, were largely dependent upon natural sources of food supply. Moreover, water was a requisite essential to a tribe and its cattle, and at a period when well-boring was unknown and dew-ponds (if then in existence) furnished only a small and precarious supply of water, it seems unlikely that man would make his dwelling permanently or frequently on the bare, bleak hills, away from sources of food, drink, and fuel.

The chief groups of neolithic dwellings, such as those at Hayes and Oldbury Camp, for example, seem generally to have been placed in the neighbourhood of springs or streams; but, as has been



Fig. 11.—A Cooking Hearth with Fire-brands and Heated Stones.

already mentioned, the chief considerations in selecting a place for a neolithic dwelling were clearly dryness of soil and shelter from inclement weather. In the case of small settlements away from natural springs, it was perhaps the custom to bring water by means of skin water-bags, and to preserve such as might be secured in rain-water dishes or ponds.

CONCLUSION.

It is clear that the neolithic dwelling, in England, at any rate, was generally circular, or approximately circular in plan, and bee-hive shaped in elevation. Possibly in some cases the elevation may have been conical or pyramidal, like the modern charcoal burners' huts, but the evidence of the Waddon chambers goes to show that it was of bee-hive form, arising from the use of bent boughs rather than poles.

It may be presumed that the plan of the neolithic dwelling had this characteristically circular plan and bee-hive-like elevation, and that when the age of metal arrived, bringing sharp-edged and tough tools with which it was possible to split, shape, and hew timbers, the buildings began to assume the forms of square plan and angular gabled elevation, of which we have familiar survivals at the present time in the timber-framed cottages still found in rural districts of England and in the brick erections which have succeeded them.

Whilst the evidence upon which these conclusions are based may be considered incomplete, it is to be hoped that it will be found sound as far as it goes, and we look forward with some confidence to the time when it will be amplified and complete. This article, therefore, must be regarded as an endeavour to discover truth rather than a positive or dogmatic assertion of individual opinion.

GEORGE CLINCH..



Medallic Portraits of Christ in the Sixteenth Century.

II.

THE bust of Christ by Rossi, which we have described in the first part of this discussion,¹ cannot in any sense be regarded as an original creation. It is merely a poor modification of the XPS · REX type, from which, as we have seen, the Hebrew medal is also descended. The work, which is hard and uninteresting, does not excel, and is often surpassed by, that of numerous other medals produced, especially at the Papal Mint, from about the middle of the fifteenth century onwards.

I describe here a certain number of these later medals. It would, doubtless, be easy to add to them.

(1) Bust of Christ l., as on the XPS · REX medals, but with circular halo at back of head. Around, inscr., IESVS · NAZARENVS · REX · IVDEORVM.

Rev.—Calvary; in the centre, Christ on the cross, above which are the sun and moon; to l., the Virgin; to r., St. John with hands clasped looking up. Around, Hebrew inscr., "Jesus of Nazareth, King of the Jews."

British Museum (fig. 1). Bronze gilt, cast, 44 mm.

(2) Bust of Christ l., draped, with long soft hair and beard; around, inscr., EGO SVM VIA VERITAS ET VITA.²

Rev.—Calvary; in the centre, Christ on the cross between two thieves; in the background, numerous horsemen; in the foreground, on the left, the fainting Virgin with the Maries and St. John; on the right, group casting lots.

Bronze, cast.

Brera, 89 mm. Armand, ii., p. 7, No. 2.

Uffizi, 88 mm. Supino, p. 191, No. 608.

British Museum, 74 mm. (fig. 2). Keary, Nos. 278, 279.

[In our illustration, the obverse is given from Keary, No. 278, the reverse from Keary, No. 279, which is a lead cast of the reverse only.]

¹ Vol. x., p. 268.

² St. John xiv. 6.

This, after the XPS · REX medal, is undoubtedly the finest of all the sixteenth century medals of Christ. In the treatment of the profile and hair, and in the drapery, the artist shows an originality



Fig. 1.—Medal in the British Museum.

which places him considerably above the ordinary level of copyists. The medal has been attributed to Leone Leoni, on grounds of style,



Fig. 2.—Medal in the British Museum attributed to Leone Leoni.

and also for the reason that the Crucifixion of the reverse is found associated with a medal of Cardinal Granvelle (of whom he made numerous medals). Leone Leoni (1509-1590) was employed at

the Papal Mint in Rome from 1537-1540; in 1541 he made his well-known medal of Andrea Doria, and from this time until his death in 1590 he was for the most part employed at Milan, although he made numerous journeys to Venice, Parma, Rome, and even out of Italy. Unfortunately, the attribution to him of this medal cannot by any means be regarded as certain.

The head appears on a medallion worn by Clement VII. (1523-1534) on a bust belonging to Mrs. Wilkinson (exhibited in the



Fig. 3.—Medal in the British Museum.

Victoria and Albert Museum); but as the bust is not contemporary, this is no evidence of date.

(3) Bust of Christ I., as on the Hebrew medals, but the head surrounded by rays. Around, inscr., EGO SVM VIA VERITAS ET VITA. At beginning and end of inscr., a vine-leaf.

Rev.—None.

British Museum (fig. 3). Bronze gilt, cast, 88 mm. Keary, No. 277.

The resemblance of this medal to the preceding is quite superficial; it is a comparatively poor work, and belongs to the same type as the Hebrew medals. With it and them should be compared

a crystal intaglio in the British Museum (Franks Bequest) with the same legend, but without the rays behind the head (fig. 4).¹

(4) Bust of Christ r., of a rather different type from the



Fig. 4.—Crystal Intaglio in the British Museum, and Impression.

Hebrew medals. Around, inscr., PORVS CONSILII FILIVS.²
Signed on the truncation IOANES CAVIN.

Rev.—The Crucifixion; in the centre, Christ on the cross,



Fig. 5.—Medal by Cavino in the British Museum.

with label INRI; at its foot, the Magdalen; to the l., the Virgin; to the r., St. John. Around, inscr., OMNIA SVRSVM TRACTA SVNT.

British Museum (fig. 5). Bronze, 36 mm. *Zeitschr. f. Num.*, viii. *Verhandlungen*, pp. 10 f. Armand, iii., p. 79. Supino, p. 117, No. 315. The British Museum specimen is an early cast from the struck original.

¹ I have to thank Mr. C. H. Read for permission to publish this intaglio, to which he called my attention.

² According to Plato (*Symp.* 203 b) Poros (the Way) was the son of Metis (Counsel).

(5) Bust of Christ l., draped, r. hand raised in blessing. Around, inscr., IESVS · LIBERATOR · ET · SALVATOR. Signed on truncation 1565 · IOAN · CAVINVS · PA.

Rev.—Triple-headed figure of the Trinity seated to front, wearing tiara, r. hand raised in blessing; to r. and l., heads of cherubim;



Fig. 6.—Medal by Cavino in the British Museum.

below, two angels trumpeting. Inscr., DEVS · TRINVS · ET · VNVS.

British Museum (fig. 6). Bronze, cast, 34 mm. Another at Parma. Armand, i., p. 182, No. 19; iii., p. 79 b. On the obv., the letters ET are in monogram.

(6) Bust r. of Christ, nimbate, draped, bearded, with long hair. Inscr., FIGVRA · ESPRESSA (*sic*) · SVBSTANTIAE · PATRIS.



Fig. 7.—Medal in the Valton Collection.

Rev.—The Transfiguration. HIC · EST · FILIVS · MEVS · DILECTVS · IPSVM · AVDITE.

Coll. Valton. 38 mm. Armand, iii., p. 150 E. Attributed by Armand to Cavino. I owe the cast from which fig. 7 is made to M. Valton's kindness.

Of the last three medals, the two former certainly, the third possibly, were made by Giovanni Cavino, of Padua (about 1500—

1570). They all bear but slight resemblance to the usual type, but are poor works of little artistic interest.

(7) Bust l. of Christ crowned with thorns; on his breast, a medallion with a facing head. Inscr., EGO · SVM · LVX · M · VIA · VERITAS · ET · VITA.

Rev.—Christ standing, nude but for waistcloth, holding the cross; in foreground, trees; in background, towers of a city. Inscr., SINE · IPSO · FACTVM · EST · NICHIL.

Coll. Rosenheim (fig. 8). Cast, 46 mm.

British Museum. Silver gilt, cast, 46 mm.

Coll. Vasset. Armand, ii., p. 7, No. 3.

In this medal we see for the first time the crown of thorns. It may be compared with the bust on a silver-gilt medal in the South



Fig. 8.—Medal in the Rosenheim Collection.

Kensington Museum, signed C · PRICÆ, with the inscr., EGO SVM VIA VERITAS ET VITA, and dated on the reverse 1583.

The regular series of Papal medals with the bust of Christ seems to begin with the Jubilee of 1550. Very common is a nimbate bust with the inscription BEATI · QVI · CVSTODIVNT · VIAS · MEAS.¹ Thus we find it combined with the following obverses (doubtless among others):—

(8) Arms of the Cardinal Guido Ascanio Sforza. SEDE VACANTE.—A · S · 1550.

Uffizi. Silver, 33 mm. Supino, p. 220, No. 726.

(9) The Porta Santa. IVLIVS · TERTIVS · PONT · OPT · MAX.—ANNO · IVBILEI.—ROMA. (dated on rev. A.M.D.L.).

Uffizi. Silver, 27 mm. Supino, p. 221, No. 735.

¹ Prov. viii. 32.

(10) The Porta Santa. IVLIVS · III · PONT · MAX · AN · PRIMO.—ANNO · IVBILEI · M.D.L.—ROMA.

British Museum (fig. 9). Silver, 35 mm.

(11) Bust of Julius III. r. IVLIVS · III · PONT · MAX · ANN · IIII.

British Museum. Bronze, 33 mm.



Fig. 9.—Medal of Julius III. in the British Museum.

(12) Bust of Julius III. r. IVLIVS · III · PONT · MAX.

British Museum. Bronze, 29 mm.

(13) Bust of Paul IV. r., by Fed. Parmense. PAVLVS · IIII · PONT · MAX · AN · V.—I · F · P.

British Museum. Bronze, 25 mm.

(14) Bust of Pius IV. l. PIVS · IIII · PONTIFEX · MAXIMVS.

British Museum (fig. 10). Bronze, 34 mm.



Fig. 10.—Medal of Pius IV. in the British Museum.

(15) Bust of Pius V. l., by Fed. Parmense. PIVS · V · PONT · OPT · MAX · ANNO · VI—F · P.

British Museum. Bronze, 35 mm.

(16) SS. Peter and Paul at the Gate. S · PETRVS · S · PAVLVS.

British Museum. Bronze, 34 mm.

(17) Bust of Gregory XIII. l., by Lor. Fragni (Parmense). GREGORIVS · XIII · PONTIFEX · MAX · A · 1577.—LAV · P.

Uffizi. Bronze, 33 mm. Supino, p. 159, No. 492.

The same bust was probably also used later, but is not worth the trouble of tracing further. It is never signed, and the same die was combined with more than one obverse.¹ As the specimens which are illustrated show, it has no artistic interest beyond being derived—at a very long distance—from the XPS · REX medal.

(18) Another bust of Christ, which occurs on the reverse of a medal struck in the first year of Pius IV. (1559-1565),² has the inscription *אישׁ א* which is found on the obverse of the Hebrew medals. In style and pose, however, it is somewhat similar to those with the inscription *BEATI QVI CVSTODIVNT VIAS MEAS*. But it has no nimbus, and the drapery is treated as on the Hebrew medals. It seems therefore to show the type of the latter influenced by that of the *BEATI* series.



Fig. 11.—Medal of Paul IV. in the British Museum.

(19) A bust (fig. 11), with rays arranged cross-wise behind the head, appears as the reverse to a medal of Paul IV. (1555-1559),³ struck from a cracked die, and without any reverse inscription. It has all the appearance of being copied from Rossi's medal of 1571-1572. If this is so, the medal is a "restitution," *i.e.*, struck after the death of the Pope whom it commemorates. If it were contemporary with Paul IV., which is unlikely, it would show that Rossi did not even invent the slight modification of the type with which he has been credited.

(20) Antonio Abondio (1538-1591), a pupil of his father, the sculptor, Alessandro Abondio the Elder, and probably also of Leone Leoni, is responsible for an oval medal of Christ. Although the type differs in no essential particulars from others of the latter half of the sixteenth century, but reproduces the profile of the

¹ Thus the same die is used for medals of Julius III., Pius IV., and, with a very slight modification, Pius V.

² Armand, iii., p. 261, BB; *Trés de Num., Méd. pap.*, pl. xiii., 7.

³ British Museum. Bronze, 31 mm.

Hebrew medal, the piece is distinguished by the refinement which is characteristic of this artist, the last of the great Italian medallists. It exists in two varieties. That reproduced here (fig. 12), from a specimen now in private hands, is of silver, cast and chased and gilt. It is signed AN : AB : below the bust, and has the name ישוע in the field behind. The head is surrounded by a halo of rays with indented edge, and wears the crown of thorns. The second variety¹ resembles the first in all particulars, save that it is without the crown of thorns. On the reverse is a beautiful composition. Christ, his hands tied, wearing a loin-cloth and an ample mantle fastened with a bulla on his breast, stands to front. About his head is a halo of the same shape as



Fig. 12.—Silver-gilt Medal by Antonio Abondio.

on the obverse; at his feet, the nails, crown of thorns, and hammer. Two putti draw the mantle aside so as to show the figure; they themselves are half concealed behind the column (about which is twined the cord), and the cross. The reed, with two sponges attached, is seen above the head of the putto on the left.

(21) Another medal, which Dr. Habich publishes as approaching Abondio in style, is reproduced here (fig. 13) from a specimen in the British Museum (bronze, 42 mm.). On the reverse is represented the Fall. The bust of Christ on the obverse shows an attempt at originality of treatment, which, however, has only succeeded in producing a weak and sentimental expression.

¹ Published by Habich in Helbing's *Monatsberichte*, i., p. 404, pl. iii., 4, 5. I owe this reference to Mr. Max Rosenheim.

(22) The latest head of Christ by an Italian medallist that I shall mention is by Gasparo Mola. This artist brings us far into the seventeenth century. His workmanship is able, and the delicate, if not very strong, head which he designed offers a pleasing



Fig. 13.—Medal in the British Museum.

contrast to the aridity of the heads on most of the Papal medals of the time. His work can be seen on several medals of Urban VIII., Innocent X., and Alexander VII. A good specimen is the little oval badge in the British Museum¹ here illustrated (fig.



Fig. 14.—Badge by Gasparo Mola in the British Museum.

14), with the busts of Christ and the Virgin (silver-gilt, 29 by 23 mm.). But it cannot be denied that the work of Mola is lacking in real originality, and is only rendered attractive by his skilful technique.

It would be tedious to dwell longer on these works of a decadent

¹ Presented by Mr. Rosenheim.

art. The fact is that the Italian medallists were unable to improve upon the XPS · REX type, and therefore, with exceptions such as that attributed to Leone Leoni, were content to leave the subject alone, or to produce mere mechanical imitations.

In dealing with the medals of the sixteenth century we have so far confined ourselves to pieces of Italian origin. To discuss in detail the treatment of our subject by German artists would take us too far afield; I must confine myself to mentioning a few remarkable pieces.

First in importance is a medal in the Berlin Cabinet, attributed to the well-known artist Peter Flötner of Nürnberg.¹ It should, perhaps, have been mentioned at an earlier stage in this investigation, for, as we shall see, it shows traces of derivation from Matteo de' Pasti.

Obv.—Bust of Christ r., draped, with small upstanding locks in the middle of the forehead, hair in long curls on the shoulders; beard fairly short and curly. Above is the holy dove. The field is filled by an inscription: on l., ICH BIN | DAS LEM|LEIN DAS | DER WE|LT SVND | TREGT IO|HANES | AM and on r., I . CAPT | NIMANT | KVMP | ZV DEM | VATER D|AN DVRCH | MICH IO | AM XIII. Above is *incised* CRISTVS, and at the end of the legend P · F.

Rev.—Crucifixion with many figures. In exergue, inscr.: WIE · DI · SLANG · SO · MOSE · ER · HECHT · | SO · MVS · DER · SVN · DES · MENSCHEN | ER · HECHT · WERDEN · AVF · DAS · | ALL · DI · AN · IN · GLAVBEN · | HAB · DAS · EWIG · LEBE · | · K · O · S.

Berlin (fig. 15). Silver, 60 mm.

A leaden cast of the head alone exists, as Dr. Regling kindly informs me, in the collection of Christian sculpture at Berlin (Domanig, p. 10). Lange, *loc. cit.*, wrongly describes it as of bronze.

Although incised, the word CRISTVS and the signature P · F · (on which the attribution to Flötner is based) were, according to Dr. Domanig, not incised after the casting of this specimen, but existed in the model from which it was cast. As it is hardly possible to tell whether that model was from the hand of Flötner himself, or was only an earlier specimen of the medal on which

¹ Flötner died in 1546. The obverse is illustrated by Domanig, *Jahrb. d. kunsth. Sammlungen*, Vienna, xvi., p. 10, and discussed by K. Lange, *Peter Flötner* (1897), p. 106.

someone had incised the signature,¹ the attribution cannot be regarded as quite certain.

The same reverse is found associated with an unsigned obverse (dated 1538) representing the elevation of the brazen serpent, to which the legend in the exergue of the reverse refers. Whether this obverse is by Flötner is even more uncertain than in the case of the bust of Christ.

Lange has pointed out that the head shows decided Italian influence. He remarks that the medal of Pasti, and certain plaquettes of the school of the Lombardi (*e.g.*, in the Berlin Museum), show almost exactly the same type and may be



Fig. 15.—Medal signed by Peter Flötner in the Berlin Museum.

regarded as models of the head on the medal. That a specimen of the head itself, cut out, is placed amongst the Italian plaquettes in the Berlin Museum is significant of its resemblance to the Italian works of this kind. After a reference to certain large bronze reliefs of Venetian origin with the facing bust of Christ, which come near to the type, he remarks that it was very popular in Germany in the sixteenth century, as is proved by the many silver-gilt pendants with the same profile head, in slightly varied form. To this point, however, we shall return.

The next German medal is very different in character, although of almost exactly the same date.

¹ The irregularity of the incision points to the latter view.

Bust of Count Thomas of Rieneck l., with fur mantle and cap. Inscr. giving his titles as sub-dean and dean of the churches of Cologne, Mainz, and Strassburg.

Rev.—Bust of Christ l., in mantle, with pointed beard, long hair, and radiate cross. Around, inscr., * DVS · IESVS · CRIST · REX VENIT IN PACE CONSCENDENS IN CELOS VIVIT (vine-leaf).

British Museum (fig. 16). Lead, 36 mm.
See *Num. Chr.*, 1904, p. 47, pl. v., 3.

This medal is attributed by Dr. Julius Cahn to F. Hagenauer, and dated between 1538 and 1546. In the treatment of the hair, and to a slight extent in the profile, the head of Christ betrays the influence of the "Van Eyck" medals, but otherwise it may be classed with the ordinary sixteenth century Italian types. Thus the cross at the back of the head connects it with the XPS ·



Fig. 16.—Medal of Count Thomas of Rieneck in the British Museum.

REX medal, whereas the style of the beard is closer to the poorer work of the Hebrew medals.

The influence of the Hebrew medals is distinctly perceptible in a piece made at least as late as the end of the sixteenth century, and of Viennese origin.

Bust of Christ l., draped. Inscr., SALVATOR MVNDI. The whole in wreath.

Rev.—Arms on two shields: (1) Double-headed eagle, crowned and displayed; inescutcheon, a cross. (2) Cross. Inscr., MVN + R P + VIENN. The whole in wreath.

British Museum (fig. 17). Gold, enclosed in an open-work enamelled border, with modern loop for suspension. Size (without border), 38 mm.

Finally, we come to two medals of the middle of the sixteenth century, one of which seems to be of the kind alluded to by Lange as showing the popularity of the profile type in that century in

Germany. Mr. Rosenheim called my attention to them, and has kindly given me permission to reproduce them here.

Bust of Christ l., in high relief, with long beard, pendent moustache, hair in long curls on shoulders; behind the head,



Fig. 17.—Gold Medal in the British Museum.

lozenge-shaped halo. Inscription, SALVATOR MVNDI CHRISTI MISERER. The whole in wreath.

Rev.—The Agnus Dei r., with cross and banner. Inscr.,



Fig. 18.—Medal in the Rosenheim Collection.

AGNVS DEI QVI TOLLIT PCTA MVNDI MDXLIX. The whole in wreath.

Rosenheim Coll. (fig. 18). Silver-gilt, 34 mm., with ring for suspension. Cast and chased.

Bust of Christ of similar type, but facing, and holding crucigerous orb. Inscr., SALVATOR MVNDI CHRISTI MIS. The whole in wreath.

Rev.—The Agnus Dei r., head reverted, with cross and banner. Inscr., AGNVS DEI QVI TOLLIS PCTA MVNDI 1551. The whole in wreath.

Rosenheim Coll. (fig. 19). Silver, 25 mm., with ring for suspension. Struck.

These medals belong, as Mr. Rosenheim points out, to the group of what Erman¹ calls the *Erzgebirgische Medailleure*. This group includes the four artists G. W., Hieronymus Magdeburger (who worked in Freiberg and Annaberg), Ludwig Neifahrer, and C. E. The works signed by those artists are, it is true, of a slightly earlier period, dating as a rule between 1530



Fig. 19.—Medal in the Rosenheim Collection.

and 1540. Two medals by G. W., however, with religious subjects (Annunciation, Adoration, Creation of Eve, Last Judgment), are dated 1545, which brings us very near to the date of Mr. Rosenheim's medals.

Possibly there may be other varieties of the profile type which bear out Lange's remarks. But so far as Mr. Rosenheim's larger medal is concerned, the variation from the type represented by Pasti, and even by the *Salvator* medal of the Berlin Museum, is not slight; the treatment of profile, hair of the head, beard and moustache, and drapery, is totally different, and I see absolutely no trace of Italian influence, direct or indirect.²

My discussion of the sixteenth century medals of Christ amounts, I am well aware, to little more than a tedious and disconnected catalogue. I trust that it will nevertheless help the next student who attacks the somewhat complicated material to extract some more definite results.

G. F. HILL.

¹ *Zeitschr. f. Num.*, xii., pp. 45, 46.

² Dr. Regling informs me that among the many other German medals, &c., with heads of Christ in the Coin-cabinet and Collection of Christian Sculpture at Berlin, there is absolutely nothing which has any relationship with the Flötner type of head.

Notes on Archæology and Kindred Subjects.

A CARVED BONE PLAQUE FOUND AT READING.

Frontispiece.

THROUGH the kindness of Mr. Hastings Gilford, of Reading, we are enabled to give an illustration of a very remarkable carved bone plaque now in his possession. The carving was found in 1845 in the course of the demolition of a house on the north side of Horton High Street (now called Horton Street). It was a large white house standing about two yards from the path, and was approached by two or three steps lower than the pavement. The house was called Holly or Laurel House, and was the reputed residence of King Henry VIII., Cardinal Wolsey, or (as some said) Richard Cromwell.

The plaque is of bone, rectangular in shape, $11\frac{1}{2}$ ins. long by $5\frac{1}{2}$ ins. wide by $\frac{1}{2}$ in. thick. It appears originally to have formed the top of a casket, as there are two holes for a handle in the middle, and the marks of the places where the hinges and hasp were attached can be plainly seen on the back.

The edges of the plaque are bevelled, and there is an acanthus border forming a frame round the figure subject, which is carved in considerable relief, but not much undercut. The figure subject consists of two scenes: (1) on the right, a king seated on his throne, and guarded on each side by a pair of warriors, each armed with a spear and shield; and (2) on the left, four scribes at work in a scriptorium. I am indebted to Mr. O. M. Dalton, F.S.A., of the British Museum, for pointing out that identically the same subject occurs on an ivory in the Louvre, at Paris, except that the two scenes are placed vertically, one under the other, instead of side by side. The ivory in the Louvre is engraved in Emile Molinier's *Histoire Générale des Arts Appliqués à l'Industrie* (vol. i., *Ivoires*, pl. 13, and p. 34, and in the *Gazette Archéologique* for 1883, p. 109), and the subject of the carving is there stated to be King David dictating the Psalms to his assistants. King David appears to be holding a book or a scroll in his left hand, whilst his right is raised against the breast. The scribe at the left-hand upper corner of the panel is seated at a table writing from the dictation of the figure opposite. On the table is engraved MDXVI., presumably

the date 1516, in Roman numerals, added at a period long subsequent to the execution of the original carving. The two scribes below are seated facing each other, with a chest for holding MSS., having the lid open, in the middle between them. The scribe on the left has a scroll bent over his knees, and the scribe on the right is writing on a tablet supported on one knee. All four figures are seated on low stools, and are bending over their work. The book-chest has four legs, resting on what is probably intended for a small mound of earth, highly conventionalised by means of a sort of volute, looking more like a wave breaking, or vegetation, rather than a mound.

In the early Carolingian, Anglo-Saxon, and other Psalters, it is much more usual to find King David represented as seated on a throne and playing a harp, accompanied by his four assistants Asaph, Heman, Jeduthun (1 Chron. xxv. 1) and Ethan (1 Chron. vi. 44), the names being in some cases inscribed over each, as in the Anglo-Saxon Psalter (No. F. f. 1, 23) in the Public Library at Cambridge, and in the ninth century Bible of St. Paul's extra muros at Rome. Other examples of King David and his four assistants occur in the Psalter of King Charles and the Bible of King Charles the Bald in the Paris Library, and in the eighth century English Psalter (Vesp. A. 1) in the British Museum Library. For further information on this subject the reader may consult J. R. Allen's *Early Christian Symbolism* (pp. 69 and 150) and Prof. J. O. Westwood's *Miniatures, Palæographia, and Bible of the Monastery of St. Paul's near Rome*.

Judging from the style of the art, the carving appears to be Carolingian, possibly not much later than A.D. 800. It would be interesting to learn how such a fine specimen of ecclesiastical art found its way to Reading. The photograph of the carving was specially taken for *The Reliquary* by Mr. A. E. Smith, of 8, Farringdon Avenue, London, E.C., and I ought not to forget to mention that Mr. Edward Bidwell first drew my attention to the existence of this remarkable relic, which he had heard of through a friend of Mr. Gilford's.

J. ROMILLY ALLEN.

EARLY ENGLISH SCULPTURE IN STUDHAM CHURCH, BEDS.

By the kind permission of Mr. E. W. Smith (son of Mr. Worthington G. Smith, F.L.S.) we are able to reproduce the beautiful photographs taken by him of some wonderfully vigorous thirteenth century sculptured foliage in Studham Church, Beds. This place is situated four miles south of Dunstable.

The following account of the church is given in Mr. W. G. Smith's *Dunstable* recently published :—

"The church is dedicated to St. Mary. Externally the architecture is Decorated and Perpendicular; internally there is fine thirteenth century work. There is a



Sculptured Capitals in Studham Church, Beds.



Sculptured Capitals in Studham Church, Beds.

remarkable font, made from a richly carved capital of a pier. The capitals of the columns of the nave are finely carved examples of thirteenth century work. The building has been greatly injured by restorations. The original opening to



Font in Studham Church, Beds.

the chancel was small, with hagioscopes on both sides; the latter have been destroyed, the chancel arch made new and large, and the eastern columns rebuilt; the western have also been manipulated. A few fragments of ancient tiles are in the church, and slight traces of old painting may be seen."

CORNISH CRESSET STONES.

WHEN the Cambrian Archæological Association visited Launceston in 1895, one of the objects of interest included in the programme was the cresset stone in Lewannick Church, which, at that time, was the only known example in Cornwall. Since then, however, two others have come to light; one, now in the writer's possession (fig. 1), was

discovered in December, 1901, in the wall of a house some ten or twelve miles from Launceston. Except that a large piece is missing from one of the angles at the back from the top downwards, the stone is otherwise in a good state of preservation, as fortunately this damage would not affect the utilisation of the stone, since its five holes or cups remain intact. It is made of a yellow sandstone, and measures $12\frac{1}{2}$ ins. by $12\frac{1}{4}$ ins., and is $6\frac{1}{2}$ ins. thick. The cups, slightly tapering towards the bottom, are 4 ins. deep, and $2\frac{1}{4}$ ins. in diameter at the top.

The other example (fig. 2), at Marhamchurch—situated about sixteen miles north-west of Launceston—was recently brought to my notice by Mr. C. L. Cowlard, of Launceston, but all that he could



Fig. 1.—Cresset Stone at Kensey, Launceston.

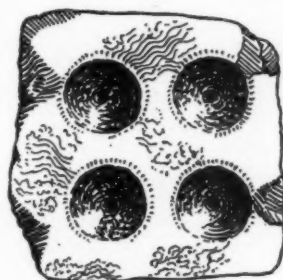
tell me about it was, that it was found by the Rev. R. R. Wright, a previous rector, "somewhere about the place." The living became vacant in 1887, so that the period during which he held it, gives the approximate date of the discovery. It is also made of sandstone, and proves to be the smallest of the three, having only four cups, but bears evidence of having been very badly treated. A remarkable feature about the cups is the curious little nipple-shaped sinking at the bottom of each, shown in the section. Apart from its mutilated condition, the stone appears to have been originally of irregular shape, the sides all varying slightly in length, but they may be taken as averaging $9\frac{1}{2}$ ins., while the depth is barely 6 ins. The cups are $2\frac{5}{8}$ ins. in diameter at the top, and about $3\frac{1}{4}$ ins. deep. An examination

of the underside of the stone discloses features which call for comment, because the two holes there seem to suggest that it has been inverted and re-used for some purpose or other, possibly for a gate pivot; any such treatment would thus, in a great measure, account for its present condition. The larger hole is oblong, and the other is a small circular one, both being about $2\frac{1}{2}$ ins. deep, or nearly half way through the stone.

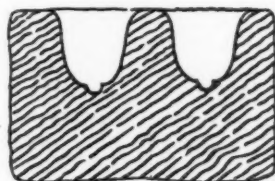
Lewannick is five miles south-west of Launceston. The cresset stone, preserved in the church, is the largest of the three, and, unlike the two already described, is circular. Both the stone itself and that upon which it stands are formed of blue "elvan," a material well known for the hardness of its nature, thus accounting, no doubt, for the good state of preservation in which we find them. In shape this cresset stone resembles the frustum of a cone, but has a slight entasis on its sloping sides. The diameter of the upper surface is 1 ft. $6\frac{1}{2}$ ins., the lower is 1 ft. $3\frac{3}{8}$ ins., and the thickness is 8 ins. It has seven cups, six of which are arranged symmetrically round a centre cup; one of them, however, is rather larger than the others. The remainder are all 3 ins. in diameter, tapering slightly to the rounded bottom, and are from 3 ins. to $3\frac{1}{2}$ ins. deep. It is supported on an octagonal pillar 1 ft. $1\frac{1}{2}$ ins. high and 1 ft. 2 ins. wide, which is terminated at the top by sloping stops on the alternate faces.

In the report¹ of the Launceston meeting of the Cambrian Archæological Association, two illustrations of the Lewannick cresset stone were given, accompanied by the following interesting particulars in connection with the use of these stones:—

"The Lewannick stone belongs to a tolerably well-known class of objects used



Plan of Top.



Section.



Plan of Underside.

Fig. 2.—Cresset Stone at Marhamchurch.

¹ *Arch. Camb.*, fifth series, vol. xiii. (1896), pp. 247, 248.

in mediæval times for giving light in churches and other ecclesiastical buildings, by filling the cups with tallow and inserting a wick in each. The stones are more often square than round. The number of cups varies from one to sixteen in the known examples, and they are arranged regularly either in parallel rows or round a central cup. Other cresset stones have been noticed at the following places in this country :—

Calder Abbey.
Carlisle Cathedral.
Dearham Church, Cumberland.
Furness Abbey.
Llanthony Abbey, Monmouthshire.
St. Mary's Abbey, York.
Wool Church, Dorset.

"There are three cresset stones in the Stockholm Museum from churches in Sweden, and the tailors' candlesticks (date 1643) in the Edinburgh Museum are



Fig. 3.—Cresset Stone in Lewannick Church.

instances of the secular use of cresset stones. The following passage from the *Rites of Durham Abbey* (published by the Surtees Society) explains the use of cresset stones:—"Also there is standing on the South pillar of the Quire doore of the Lanthorne, in a corner of the same pillar, a foure-squared stone, which hath been finely wrought, in every square a large fine image whereon did stand a four squared stone above that, which had twelve cressets wrought in that stone, which was filled with tallow, and every night one of them was lighted, when the day was gone, and did burne and give light to the monkes at mid-night when they came to mattens."

The above reference to a "foure-squared stone" as forming a stand to the cresset stone naturally raises the question as to whether that upon which the Lewannick cresset now rests is its original stand. I think we may safely conclude that it is, because, as just stated,

the material is the same in both stones, and it would be difficult to suggest any other purpose for which such a pillar could have been made, while the stops to the angles would appear to belong to the same period as that in which cresset stones were in use. It occurs to me while writing to suggest that possibly the stand, as now shown, may be inverted, for the chamfered stops, projecting as they do beyond the bottom of the cresset stone, are of no advantage there, while if reversed they could

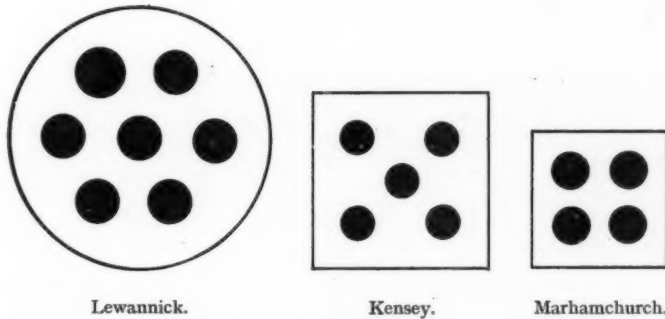


Fig. 4.—Diagram showing the relative sizes of the three Cornish Cresset Stones.

not only be properly seen, but would also add considerably to the stability of the whole.

It will be noticed that the three cresset stones were all found in the eastern end of the county, but, perhaps, on the appearance of these notes, reports of others may be brought forward, either from "down west" or other more distant localities. Any notices of such would, I have no doubt, be welcomed by the Editor.

A. G. LANGDON, F.S.A.

A BURIAL IN EAST YORKSHIRE OVER TWO THOUSAND YEARS AGO.

AN interesting exhibition has just been arranged at the Hull Museum. This is a case containing a complete skeleton of an ancient Briton, arranged bone for bone in order to show precisely the method adopted by the Britons in burying their dead.

The skeleton was found some months ago by the workmen on the North Eastern Railway Company, whilst digging for gravel near Kipling Cotes Station. On account of the nature of the gravel, the bones are in a wonderful state of preservation, the skull and teeth being exceptionally fine. They are consequently admirably adapted for exhibition purposes. The skeleton has been presented by Mr. E. Smith.

In the museum at Driffield is a skeleton of a Briton, precisely in the position in which it was found, having been removed from the barrow, together with the soil upon which it rested, in one piece. This specimen is from Garton Slack, and has been used as a model for that in the Hull Museum. As will be seen from the illustration, kindly lent by Messrs. A. Brown & Sons, the custom of the Britons seems to have been to bury their dead in the smallest space possible. The knees are drawn up at right angles with the body, the head is pressed back giving a strong curve to the neck, and the arms are folded in front of the chest ;



Skeleton of Ancient Briton buried in contracted position, from Kipling Cotes, Yorkshire, now in the Hull Museum.

the fingers of the right hand being doubled underneath, whilst the left hand is bent at the wrist.

With the Garton Slack skeleton (which was that of a female) a crude hairpin of bone was found at the back of the skull, and a flint implement was found near the teeth.

With the Kipling Cotes skeleton no relics of this sort were found, but in order to show a typical burial an implement of flint has been placed near the teeth, and a bone pin (from the lake-dwellings in Switzerland) at the back of the skull.

T. SHEPPARD, F.G.S., *Curator.*

DISCOVERY OF A BRONZE CALDRON AT HATTON KNOWE,
PEEBLES-SHIRE.

WE are indebted to Mr. William Buchan, Town Clerk, Peebles, for the photograph here reproduced of a bronze caldron recently unearthed on the farm of Hatton Knowe, in the parish of Eddleston, five miles north of Peebles (1 inch Ordnance Map, sheet 24). Mr. Buchan is shown in the photograph supporting the caldron with his right hand. The farm of Hatton Knowe is on the estate of Lord Elibank, and the field in which the caldron was found is from 800 ft. to 1,000 ft. above the level of the sea. The discovery was made accidentally at a depth of 3 ft. 6 ins. below the surface of the ground



Mr. William Buchan holding Bronze Caldron found at Hatton Knowe, Peebles-shire.

(From a Photograph by C. S. Kerr.)

by a labourer named John McCafferty, whilst excavating in the peat in a field on the farm. He carefully removed it, and after keeping it at his lodgings for some days, he was advised by a friend to take it to Mr. Buchan, the Procurator Fiscal of the county of Peebles. Mr. Buchan reported the find to the Crown authorities, who claimed it as treasure-trove, and it has now been placed in the National Museum of the Antiquities of Scotland in Edinburgh. Mr. Buchan is engaged in the preparation of a paper on the subject to be read before the Society of Antiquaries of Scotland.

The caldron is made of sheets of thin bronze riveted together. The diameter across the rim, outside, is 1 ft. 9 ins.; the greatest circumference, 5 ft. 9½ ins.; and the depth 1 ft. 3½ ins. It had originally a ring for suspension at each side, but one of these is now missing. The contracted part of the vessel, just below the flat rim, is ornamented by three horizontal corrugations, forming a sort of beaded moulding. The body of the caldron is nearly conical in shape, but with a rounded bottom.

The Hatton Knowe caldron belongs to a class of vessels which present the following peculiarities: (1) they are made of thin plates of wrought bronze riveted together; (2) they have a projecting flange forming a rim round the top; (3) they have two circular rings for suspension attached by corrugated loops to opposite sides of the rim, which is sometimes stiffened by means of stays at these two points; and (4) they are in many cases ornamented with corrugations either on the inside of the rim, or on the contracted neck just below the rim. These vessels may be divided into three classes, according to their form: (1) tall vessels of situla or pail shape, and with a flat bottom; (2) vessels of more conical shape, but with a rounded bottom; and (3) vessels of spheroidal shape, like the modern cast iron caldron, but, of course, without the three legs.

The first class is obviously derived from the bronze situlæ of the later Hallstatt period on the Continent, of which the one from Waatsch,¹ in Carniola, is perhaps the best typical example. The Continental situlæ have not rings for suspension like those found in Great Britain, but have handles exactly like an ordinary stable bucket. Examples of vessels belonging to this class have been found at Cardross,² in Scotland; at Dowris,³ King's Co.; Derrymacash,⁴ Co. Armagh; and there are two others in the Museum of the Royal Irish Academy⁵ in Dublin.

The Hatton Knowe caldron belongs to the second class, and there is another like it in the Museum of the Royal Irish Academy.⁶

By far the larger proportion of the caldrons found in this country belong to the third class. There is a fine specimen in the British Museum, obtained from the Thames at Battersea;⁷ another in the Edinburgh Museum came from the west of Scotland;⁸ there are also some from

¹ S. Reinach, *Les Celtes dans les vallées du Pô et du Danube*, p. 114.

² *Proc. Soc. Ant. Scot.*, vol. 22, p. 37.

³ *British Museum Bronze Age Guide*, p. 48.

⁴ *Jour. R. Soc. Ant. Ireland*, ser. 5, vol. 7, p. 437.

⁵ Sir Wm. Wilde's *Catal.*, p. 530.

⁶ *Ibid.*, p. 530.

⁷ *British Museum Bronze Age Guide*, p. 48.

⁸ *Proc. Soc. Ant. Scot.*, vol. 19, p. 314.

Ireland in the museums at Dublin¹ and Belfast,² but the localities whence they came are, unfortunately, not recorded. Three more Irish examples were found at Milkernagh Bog,³ Co. Longford; Raffery,⁴ Co. Down; and Lisdromturk,⁵ Co. Monaghan.

The period to which these riveted bronze vessels belong is either the end of the Bronze Age or the very beginning of the Early Iron Age. This is proved by three different lines of reasoning. Firstly, they must be later in date than the Continental situlæ, from which they were copied. Secondly, the peculiar ornament, consisting of corrugations alternating with rows of raised pellets, occurs on the caldrons on the ancient British circular bronze shields, and on certain repoussé gold ornaments found in Ireland. Lastly, the caldrons or their handles have been in many cases associated with implements of the later Bronze Age, as at Duddingston,⁶ near Edinburgh; Kilkerran,⁷ Ayrshire; Dowris,⁸ King's Co.; Heathery Burn Cave,⁹ Co. Durham; Meldreth,¹⁰ Cambridgeshire; and at an unknown locality in Ireland.¹¹

We cannot conclude this note without a passing tribute to the high technical skill exhibited by the artificers in metal who made these caldrons. The riveting shows a perfection of workmanship which is in no way excelled by the more modern specimens of this mode of construction in such works as the Forth Bridge.

J. ROMILLY ALLEN.

¹ Sir Wm. Wilde's *Catal.*, and *Proc. R. I. A.*, ser. 3, vol. 5, p. 346.

² *Ulster Jour. of Archæology*, vol. 5, p. 84.

³ *Jour. R. Soc. Ant. Ireland*, ser. 5, vol. 9, p. 256.

⁴ *Ulster Jour. of Archæology*, vol. 5, p. 82.

⁵ E. P. Shirley's *Account of Farney in the Province of Ulster*, p. 185.

⁶ *Proc. Soc. Ant. Scot.*, vol. 1, p. 132, and vol. 19, p. 315.

⁷ *Ibid.*, vol. 22, p. 39.

⁸ *British Museum Bronze Age Guide*, p. 28.

⁹ *Archæologia*, vol. 54.

¹⁰ *British Museum Bronze Age Guide*, p. 39.

¹¹ Sir Wm. Wilde's *Catal. Mus., R. I. A.*, p. 541.

Notices of New Publications.

"OLD COTTAGES, FARM HOUSES, AND OTHER HALF-TIMBERED BUILDINGS IN SHROPSHIRE, HEREFORDSHIRE, AND CHESHIRE," by JAMES PARKINSON and E. A. OULD (B. T. Batsford), is uniform in size and general style with *Old English Doorways*, recently noticed in *The Reliquary*, and also with other volumes issued by the same publisher on the *Old Cottages, &c., of Kent and Sussex*, and on the *Old Cottages, &c., of the Cotswold District*. One great value in a book like this is the amount of light it throws on local variations in the style of domestic buildings in different parts of England. Not only have particular districts a special style of their own, but (as Mr. Ould points out) even towns have little fashions of their own, as in the case of the balusters filled in between with lath and plaster, which is a common device in Shrewsbury, although of rare occurrence anywhere else. "It may often be noticed," says Mr. Ould, "that an old town acquires a trick or habit of this sort, which it loves to repeat with many variations." Since the introduction of railways, local styles have entirely disappeared, so that in a typically Welsh town like Cardigan the mean houses in the suburbs are in no way distinguishable from those at Upper Tooting or Croydon. Out of the hundred specimens of half-timbered houses, illustrated by collotype plates from Mr. James Parkinson's beautiful photographs, there is hardly one that is not strikingly picturesque. How is it that the village artisans of the sixteenth and seventeenth centuries always succeeded in producing a pleasing effect, when the modern architect fails so miserably to be anything but weird or vulgar even in his most ambitious attempts? A careful study of the examples here given ought to be of great educational value to the budding architect of to-day, and should teach him the secret of good work, which depends as much as anything on proportion, simplicity, and restraint. At the end of his descriptive notes, Mr. Ould discusses the question of the suitability to half-timbered buildings to modern requirements, and, on the whole, his verdict is unfavourable to the revival of this particular style. He is, however, by no means blind to the artistic possibilities of half-timbered work, as will be seen from the following passage which we venture to quote:—

"No style of building will harmonise so quickly with its surroundings and so soon pass through the crude and brand-new period, and none will continue to live on such terms of good-fellowship with other materials, whether rosy brickwork, grey lichen-covered masonry, or pearly flag-slates, which last it loves most of all. And then it is hard to say which season of the year most becomes it. In its cap of

virgin snow, in its gorgeous garb of Virginia creeper, or in its purple veil of wistaria, it is equally bewitching. At noonday it throws its broadest shadows, and at eve (as no other building can) it gathers on its snowy breast the rose of sunset, and responds to the silver magic of the moon."

A large proportion of the illustrations were obtained on the Herefordshire and Shropshire Marches of Wales, in such delightful old-world towns and villages as Ludlow, Much Wenlock, Ledbury, Orleton, Pembridge, and Weobly. Mr. Ould tells us that most of the timber cottages in England were built between A.D. 1588 and 1625, and he attributes the absence of earlier examples partly to the mortality of the Black Death, which rendered the building of cottages unnecessary for many years afterwards, and partly to the fact that before the Reformation the labourers on the land were, to a large extent, housed in the monastic buildings or the halls of the feudal lords. Although the timber cottages are not older than the sixteenth century, some of the houses (as in the case of Butcher Row, Shrewsbury, and "The Rows," Weobly) are of the fifteenth century. Out of so many as a hundred examples it is difficult to say which is the best, but the houses at Craven Arms (pl. 15), Pembridge (pl. 45), and Prestbury (pl. 86) are, we think, specially deserving of notice as showing how good an architectural effect can be obtained by very simple means. Some of the half-timbered pigeon houses in Herefordshire should not be passed by. They are generally buildings by themselves, but a curious instance is given on pl. 48 of the whole of the gable-end of a farm building at Middlebrook forming a pigeon house. We have only one small grumble to make, and that is that there are no interior views. Some of these old houses, with their massive chimneys (as in the thatched cottage at Bromfield on pl. 19), must have some delightful ingle-nooks in the kitchens within.

"THE CHURCH AND PRIORY OF ST. MARY, USK," by ROBERT RICKARDS (Bemrose & Sons Ltd.).—This is an attractive looking and well printed book of just fifty pages, containing a pleasantly compiled account of the church and priory of St. Mary, Usk. The priory was a small religious house of Benedictine nuns founded *circa* 1100. The nave of the church was parochial, whilst the choir was screened off for the use of the nuns. Mr. Rickards has collected together a variety of facts about this priory and parish from such well-known sources as Dugdale's *Monasticon* and the *Chronicles of Usk*. It seems almost a pity that Mr. Rickards did not make some original research at the Public Record Office and elsewhere, for a good deal more might be gleaned than appears in these pages. We notice one mistake. From the way in which the chapels of St. Mary Magdalene and St. Radegund are mentioned, it is quite clear that they were distinct buildings within the parish of Usk, and not component parts of the church fabric.

"HORNS OF HONOUR, AND OTHER STUDIES IN THE BYWAYS OF ARCHÆOLOGY," by F. T. ELWORTHY (John Murray).—It is but little genuine and original information that is not worth printing. It may safely be said of these three hundred pages and their illustrations, that much will be found therein that will be looked for elsewhere in vain. "Horns of Honour," "Horns of the Devil," and "Symbolic Hands," are the subjects chiefly discussed. Those who appreciated or read Mr. Elworthy's recent book on *The Evil Eye*, will know what to expect. Curious, semi-mystic, and symbolic forms seem to have a strange fascination for him, and doubtless there are readers to whom such matters appeal.

"CELTIC ART IN PAGAN AND CHRISTIAN TIMES," by J. ROMILLY ALLEN, F.S.A. (Methuen & Co.).—As the writer of this volume—the fourth of the series of *Antiquary's Books*—is the editor of *The Reliquary*, and the writer of the notice is the general editor of the series of books in question, it is obvious that eulogy would be out of place. No exaggerated sense of modesty need, however, prevent a brief account of the purpose of the book and its contents being set forth in these pages, as it is scarcely possible that it will not prove serviceable to some antiquaries, and give pleasure and satisfaction to a certain number of general readers. At all events, no one can dispute that (a) Mr. Romilly Allen's new book deals with a subject that has hitherto never received special treatment; that (b) it contains much original information and several original theories or conclusions based on premises which are fully set out; and that (c) it is well and lavishly illustrated, and brought out in a way that does credit to its publishers.

There are over forty plates, and about double that number of text illustrations.

"The book," to use the words of the preface, "is an attempt to give a concise summary of the facts at present available for forming a theory as to the origin and development of Celtic art in Great Britain and Ireland."

The epoch-making discoveries of Mr. Flinders Petrie in Egypt, and of Dr. Arthur Evans in Crete, have made it possible to connect the culture of Britain in the Bronze Age with the corresponding culture of the Continent, proving that certain decorative motives, such as the divergent spiral, are of foreign and not of Irish origin.

It is also pointed out that comparatively recent discoveries in England, such as those that were so well handled by the late Sir Henry Dryden at Hunsbury Camp, above Northampton, have made it clear that the Early Iron Age, with much decorative art, began in England at least two or three centuries before the Roman occupation.

In the part that deals with Christian Celtic art, there is a thorough analysis, amply illustrated, of the various forms of knot-work ornament,

as distinct from the earlier and simpler form of plait-work. Mr. Allen is able to show conclusively the approximate date when knot-work began.

It seems likely that these pages may prove useful to decorative designers ; and they certainly cannot fail to enlighten and interest those who may be studying any form of Celtic art, or who may be desirous of understanding the probable date and the development of the design on those pre-Norman sculptured stones which still often come to light in the fabrics of our churches, or occasionally in far more unlikely places.

The exceeding beauty and elaborate character of some of these later forms of Celtic art, as represented in some of the carefully executed plates, will be a surprise to many who have but a general knowledge of the subject.

J. CHARLES COX.

"THE SCOTTISH HISTORICAL REVIEW" (Glasgow : James MacLehose and Sons).—This admirable Scotch quarterly, the four issues of which for 1904 lie before us, show what good work and excellent typography can be put forth at the modest price of half-a-crown. They contain some solid papers of genuine value, such as "The Municipal Institutions of Scotland," by Sir J. D. Marwick, LL.D. ; "The Bishops of Dunkeld, from Alexander I. to the Reformation," by the Bishop of Edinburgh ; and "The Moulding of the Scottish Nation," by Professor Hume Brown. Among the lighter papers there is one of peculiar charm by the Rev. H. G. Graham, termed "Life in a Country Manse about 1720." It is based on an old worn pocket-book, wherein one James Lawrie, minister of Kirkmichael, noted down, between the years 1711-1732, memoranda of his income and expenses, his bonds, his bills, the drugs he used, the wages he paid, the crops he reaped, the books he bought, and the bargains he made. In Mr. Graham's hands this venerable little note-book of twenty years of frugal, quiet, rural life is made to display a vivid and interesting picture of a remote moorland parish. The minister was wonderfully catholic in his library. There were volumes in Hebrew and Greek, and in Latin and French, as well as in English. The early Fathers of the Church and the works of Anglican divines stood side by side with Puritan writers and foreign divines of the Calvin school. There was a good supply of classics, and even Wycherley's plays in folio. From his notes as to loan and return, Mr. Lawrie was most generous in allowing others to share in his literary treasures.

The quarterly reviews of books seem carefully done. On the whole, these numbers of *The Scottish Historical Review* need not feel ashamed if they find themselves ranged on the same shelves with their elder brother—*The English Historical Review*.

"PARISH REGISTERS." (1) "The Parish Registers of Chesham, 1538-1636," by J. W. GARRETT-PEGGE (Elliot Stock). (2) "The Registers of the Parish of Askham, 1566-1812," by MARY E. NOBLE (Bemrose and Sons Ltd.).—The introductory notes, appendices, and thorough index make Mr. Garrett-Pegge's transcript of the first volume of the registers of Chesham, Bucks, one of the best books of its kind. There is just now a good deal of parish registering on the cheap, with deferred indices, which is of an unsatisfactory character; but this volume is complete in itself, and gives in the introduction a good deal of interesting matter of some value to those who are students of registers in general. Moreover, the transcriber shows how an intelligent use of registers throws a good deal of light on the past social condition of our village and country life, and that they need not be regarded as mere dry lists of names only to be valued by the genealogist.

Miss Noble's volume on the registers of Askham, Westmoreland, is another good volume of the right sort, with a brief introductory essay on the history of the parish.

"A HISTORY OF THE CHURCH OF ST. PETER, NORTHAMPTON," by the Rev. R. M. SERJEANTSON (Northampton: William Mark).—Mr. Serjeantson has already produced good accounts of the fabrics and history of two of the four old parish churches of Northampton; in this volume he treats of St. Peter's and its two chapelries of Kingthorpe and Upton. We hope ere long he will complete his undertaking by giving a fourth volume on St. Giles.

The beautiful Late Norman architecture of St. Peter's is familiar to many. It is named and illustrated in almost all architectural handbooks, from Rickman downwards, and it is somewhat remarkable that its history has hitherto gone unwritten. The work is thorough from beginning to end, so much so that it is scarcely possible to imagine any kind of record that has escaped the writer's attention. The advowson of St. Peter's was originally conferred on the Cluniac monks of St. Andrew's, Northampton, but ere long it fell, after some dispute, into the hands of the Crown, whilst in the fourteenth century Edward III. granted the living, through forgetfulness, to two different religious foundations almost at the same time. The history of the church was also closely bound up with the remarkable extravagances of the Elizabethan Puritans, and is in other ways connected with various interesting incidents in post-Reformation times.

Mr. Serjeantson has before now shown his capacity for hunting out lists of incumbents, and in this case has produced a remarkably full list from the twelfth century downwards. The compiling of such lists is by no means a simple task, and requires far more search than a mere

examination of episcopal registers. It is an excellent thing, for various reasons, to put up such lists in churches, but not a few that have been thus placed of late years, often in costly material, are disfigured by many omissions as well as by some mistakes. The praiseworthy thoroughness of Mr. Serjeantson's work is nowhere more apparent than in what he finds to say about the fifty rectors of St. Peter's. For instance, the twelfth on the list is William de Bevercote, who held this living from 1311-1347. An ordinary writer would have thought himself rather clever if he had found out that this William was Chief Justice of the King's Bench and Chancellor of Scotland. Not so Mr. Serjeantson. His account of this one rector runs to six and a half pages, with the result that a far better and fuller account of this important statesman has been produced than can be found anywhere else in print. The Close and Patent Rolls, Tower and Assize Rolls, Papal Registers, and, above all, the *Rotuli Scotie*, have all been laid under contribution.

The architectural accounts of both the church and its chapels are well done, and, for the most part, well illustrated. Genealogists will delight in the fulness and accuracy of various pedigrees, and heraldic students cannot fail to appreciate Mr. Thomas Shepard's armorial drawings.

"FAITHS AND FOLKLORE" (two vols.), by W. CAREW HAZLITT (Reeves and Turner).—Under this somewhat inappropriate title, Mr. Hazlitt has issued a revised edition of *Brand's Popular Antiquities of Great Britain*, under alphabetical arrangement. It is impossible not to feel genuine respect for a writer who undertakes such a task as this, after thirty-five years have gone by since he last achieved a somewhat similar work, when he brought out a revised edition of Brand in three volumes. It may seem somewhat unkind to state it—yet if criticism is to be genuine, unpleasant as well as pleasant things must be said—but Mr. Hazlitt's first work on Brand is to be greatly preferred to this present attempt, and the two quarto volumes edited by Ellis in 1813 are still better worth having.

The fact is that Brand is particularly interesting and valuable for the time at which it was written, and a cheap exact reprint will always command a certain sale. But it is not possible to build up a satisfactory modern work on such a basis, and Mr. Hazlitt's attempt to bring down the old book "to the present time" in an encyclopædic form has swamped Brand, and is not in any way a success. Nor does the small print double-column style of issue make this edition attractive to consult. There are practically no references to good modern works on the various subjects here set forth. As these two volumes are intended to be popular, it is unfortunate that a certain amount of irrelevant nastiness has been introduced; as, for instance, under "Hot Cockles."

"THE GENTLEMAN'S MAGAZINE LIBRARY." English Topography. Part xv. London—Vol. i. Edited by G. L. GOMME, F.S.A. (Elliot Stock).—This most useful collection of the chief contents of the *Gentleman's Magazine* from 1731 to 1868 is almost too well known to need renewed commendation. It is now rapidly approaching completion. The topography of the counties came to an end with the fourteenth volume, but this issue is the first of three devoted to London. It is explained that the "London" in these collections is the county of London created in 1888. It includes, therefore, the City of London and portions of the old counties of Middlesex, Kent, and Surrey; the whole, in fact, of the area that is within the jurisdiction of the London County Council.

These three volumes ought to have a peculiar attraction for the citizens of the huge London of to-day, undreamt of even by the latest of the writers for old Sylvanus Urban. By the aid of such volumes as these "we can almost dramatically watch," as is well said in the preface, "the gradual encroachment of bricks and mortar upon green fields, even green fields where 'fairy circles' once appeared. We can perceive, too, the careless, wanton destruction of the historical parts of London when there were only a few voices, notably that of James Carter, the architect, to protest against this useless and wicked extravagance and folly. The story of the growth of London is not altogether pleasant reading, for it proclaims too loudly the indifference of Englishmen to the art and history of their island home."

Here we can add what the editor (Mr. Gomme) could not himself say, namely, that the conservative policy of the London County Council with regard to old buildings, wherever possible, is mainly owing to their possessing in their Clerk a keen archæologist and a man of much culture and refined taste.

